DOCUMENT RESUME

ED 196 765 SO 013 046

TITLE East Meets West: Mutual Images.
INSTITUTION Stanford Univ., Calif. Center for Research in International Studies.: Washington Univ., Seattle. East Asian Resource Center.
PUB DATE 80
NOTE 72p.
AVAILABLE FROM Center for Research in Social Studies, Stanford University, Room 200, Lou Henry Hoover Building, Stanford, CA 94305 ($5.00, teacher's guide, $25.00, slide set).

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Cross Cultural Studies: *Cultural Awareness: Cultural Differences: *Cultural Images: Cultural Traits: *Culture Contact: Interdisciplinary Approach: Primary Sources: Psychology: Secondary Education: Social Studies: Sociology: United States History: Units of Study: *World History
IDENTIFIERS *Japan: *United States

ABSTRACT

This unit of study uses encounters between Japan and the West from earliest contact (16th century) to the present as a case study to help secondary students explore issues of cultural contact. The activities are appropriate for United States or world history courses as well as English, psychology, or sociology classes. The unit can be completed within five class periods of 50 minutes each. On the first day students learn about perceptions and misperceptions. On day two students trace patterns of interaction between Japan and the West from the 16th to the 19th centuries and study Japanese history during this time. On the third day students describe the manner in which Westerners were portrayed by some Japanese artists (16th-19th centuries) and compare these portrayals to the images of Japanese held by Westerners during the same time period. On day four students examine our perceptions of the Japanese and the Japanese perceptions of us. On the final day of the unit students discuss how new information allows us to change our perceptions. The teaching methods utilized are many and varied. Students examine case studies and primary source materials, are involved in classroom discussions, conduct surveys, and view slide tapes. Except for the slide tapes, the units are self-contained. The slide tapes that accompany the unit are available from the project. (Author/RM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED196765

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Kay H. Sandberg

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

EAST MEETS WEST: MUTUAL IMAGES

A Secondary Teaching Unit

SO 013 046

Produced by:

TEACHING JAPAN IN THE SCHOOLS

(TJS)

Stanford University

In Cooperation with:

East Asian Resource Center

University of Washington (Seattle)

Copyright (c) 1980

by the Board of Trustees

LELAND STANFORD JUNIOR UNIVERSITY

EAST MEETS WEST: MUTUAL IMAGES

TABLE OF CONTENTS

PURPOSE 1
INTRODUCTION 2
OBJECTIVES 3
MATERIALS 3
OVERVIEW OF CLASSROOM ACTIVITIES (Days 1-5) 3-4
PROCEDURAL SUGGESTIONS FOR CLASSROOM ACTIVITIES (PART I) 5
Day 1: Introduction to Perceptions 5
(A) Optical Illusions 5
(B) Vocabulary Exercise 7
(C) Historical Background 7
STUDENT HANDOUT 8-9
(D) Slide Inquiry Lesson (Part I) 10
SCRIPT (Part I) 11-15
Day 2: Introduction to Mutual Images 16
(A) In-class Reading (Commodore Perry in Japan) 16
(B) Slide Inquiry Lesson (Part II) 17
SCRIPT (Part II) 18-21
Follow-Up Questions 22
(C) Primary Source Readings (Through Western Eyes) 23
STUDENT HANDOUTS:
Reading I 24-25
Reading II 26
Reading III 27
Reading IV 28-30
Reading V 31-32
Day 3: Comparing Images East and West 33
(A) Primary Source Readings 24-32
(B) Follow Up Questions 33
STUDENT HANDOUT 34
PROCEDURAL SUGGESTIONS FOR CLASSROOM ACTIVITIES (PART II) 35
Day 4: Mutual Images in the 20th Century 35
(A) Survey of Student Perceptions of Japanese 35
STUDENT HANDOUT 37
(B) How Some Japanese Tourists Have Seen Us 36
TEACHER'S COPY 38-39
Follow-Up Questions 39
Day 5: Changing Perceptions Through New Information 40
(A) Constructing Profiles from Homework Data 40
(B) GROWING UP JAPANESE--Film (OPTIONAL) 41
(C) Other Sources of New Information 41
OVERVIEW OF SUPPLEMENTARY ACTIVITIES 42
ALTERNATE FORMAT (2-Day) 43
SUPPLEMENTARY ACTIVITY #1
Teacher Instructions 44
Student Instructions 45-47
SUPPLEMENTARY ACTIVITY #2
Teacher Instructions 48
Student Instructions 49-52

TABLE OF CONTENTS (CONTINUED)

SUPPLEMENTARY ACTIVITY #3
Teacher Instructions 53
Student Instructions 54-56
SUPPLEMENTARY ACTIVITY #4
Teacher Instructions 57
Student Instructions 58-60
BIBLIOGRAPHY FOR STUDENTS AND TEACHERS 61-62
APPENDICES
Appendix A (RELEVANT TERMS AND DEFINITIONS) 63-64
Appendix B (OPTICAL ILLUSIONS) 65-66
Appendix C (CASE STUDY: Commodore Perry in Japan) 67
Appendix D (NOTES ON THE AUTHORS OF PRIMARY SOURCE READINGS) 68

* * * * * SLIDE CREDITS * * * * *

* Slides #2, #3, #6, #7, #9, #10, #11, #12, #13, #14, #18, #20, #25, #28, and #29 are duplicated with the permission of the Kōbe City Museum of Namban Art, Kōbe, Japan.

* Slides #15, #19, and #30 are from the Black Ship Scroll Collection of the Japan Society of Northern California and are included here with permission.

* Slide #1 is included with the permission of the International Society for Educational Information, Tokyo, Japan.

East Meets West: Mutual Images

PURPOSE

cultural assumptions

All people see the world through the cultural lenses of their own society. It takes a good deal of effort to see the world (or ourselves) from another nation or ethnic group's perspective. Just as our eyes often play tricks on us, so our cultural assumptions blind us to the richness of other ways of life, and keep us from examining ourselves more objectively.

cultural contact

The teaching materials included in this unit are designed to explore issues of cultural contact. In choosing as a case study the example of encounters between Japan and the West from earliest contact (16th century) to the present, we have traced various sources of past cultural conflict and misunderstanding. It's on that foundation that we can begin to take a look at our own perceptions about Japan in the 80's.

cultural contact and conflict

We feel there is no better example of intercultural contact and conflict than the case of Asia and the West due to the fact that there exists a rich supply of materials on which to draw, and because of the great importance of understanding Asia in the late twentieth century.

As Huston Smith put it,

> *"We live in a fantastic century. . . We hear on all sides that East and West are meeting, but it is an understatement. They are being flung at one another with the force of atoms, the speed of jets, the restlessness of minds impatient to learn of ways that differ from their own. From the perspective of history this may prove to be the most important fact about the twentieth century. When historians look back upon our years they may remember them. . . as the time in which all peoples of the world first had to take one another seriously."* *

interdependence

After completing the unit you may want to ask your students to respond to this quotation from their own perspective as Americans in an interdependent world. (See Supplementary Activity #1)

INTRODUCTION

Materials contained in the teaching unit cover a range of approaches and levels of understanding. In addition, they are appropriate for secondary grade level American or world history/culture courses, as well as secondary English, psychology or sociology classes. Upper elementary and intermediate instructors may wish to note that materials included in this unit, particularly activities on Days 1 and 2, and the handout regarding students' own perceptions have been successfully adapted at the pre-secondary level (Grades 6-8).

---

* Huston Smith, Transcultural Study Guide, p. 126. Copyright (c) by Volunteers in Asia, 1975;1977;1978, Youth for Understanding edition, April 1978.

Some activities may be more relevant for your class than others. It is recommended, therefore, that the instructor become familiar with the entire unit before using any part of it.

Materials to be duplicated for your class are labelled STUDENT in the top right corner of each page.

OBJECTIVES

Overall objectives of the unit are as follows. Please refer to individual sections for objectives of particular activities.

Knowledge

Students will be able to:

- define and use the following concepts: perceptions/misperception, optical illusion (visual and cultural), generalization, stereotype, image, barbarian vs. civilized, ethnocentrism;
- understand issues related to perceptions and stereotyping through optical illusions and a case study;
- trace patterns of interaction between Japan and the West from the 16th-19th centuries, and develop a working knowledge of Japanese history during this time;
- describe the manner in which Westerners were portrayed by some Japanese artists (16th-19th centuries) and compare these portrayals to the images of Japanese held by Westerners during the same time period by reading and interpreting primary source materials;
- apply lessons regarding perceptions to contemporary problems between Japan and the U.S. or between ethnic groups in the United States;
- identify their own perceptions of Japanese people and compare these to the historical study of mutual images.

Attitude

Students will:

- become familiar with a non-western historical and artistic tradition which may be compared to the Western equivalent;
- examine the notion of ethnocentrism by analyzing the case study provided; this may then be applied to other historical and contemporary examples in order to improve our "cultural vision" by seeing the world through the eyes of another culture;
- become aware of their own cultural biases and thereby, become more tolerant of other ways of life by reassessing what it is to be "civilized";
- appreciate how art reflects perceptions of the artist and in turn, of the surrounding society;
- explore possible cultural universals regarding the expression of emotion, standards of beauty, morality, belief systems and values.

Skill

Students will:

- define and distinguish between fact, inference and opinion; objective fact and perception (reality and perception of reality);
- develop a critical awareness of visual and cultural perception (via optical illusions) in an effort to understand that things are not always what they seem;
- make observations concerning life for Westerners in Japan in the 16th-19th centuries by:
  - * interpreting slides of Japanese artists' views of Westerners, and
  - * critically reading diary excerpts of Western authors;
- learn to integrate knowledge gained from various sources in an effort to compare Japanese and European views of each other during a given historical period;
- refine their discussion skills through serious consideration of questions pertaining to a slide presentation and primary source readings;
- synthesize what they have learned concerning perception in general and the case study of Japan vs. the West in particular, be able to apply this knowledge to other cases--on a personal, national and international level.

MATERIALS

To complete the unit you will need the following. Specific materials for each day's activities are described in the section entitled "Procedural Suggestions for Classroom Activities."

slide projector and screen
slides (1-30) and slide script
overhead projector and transparencies (optional)
* class sets of student handouts
film (GROWING UP JAPANESE) and projector (optional)

(*These are labelled STUDENT throughout the unit for easy identification.)

OVERVIEW OF CLASSROOM ACTIVITIES (Days 1-5)

The unit in its entirety can be completed within five class periods. A suggested order for activities included in the unit is given below. Activities for each day are based on a 50-minute classroom period and less than one hour of homework. For classes which are able to spend only two classroom periods on the unit, an alternate, shortened format follows the 5-day lesson plans.

PART I: HISTORICAL CASE STUDY

Day 1: Introduction to Perceptions/Misperceptions

- Optical Illusions (STUDENT handout, transparency, or slide)
- Vocabulary Exercise
- Historical Background (STUDENT handout, or lecture)
- Slide Inquiry Lesson: "Seeing the West through Japanese Eyes" (PART I: mid-16th to mid-19th centuries)
- Class Discussion and/or Homework Assignment: Questions on Slide Presentation--Part I

Day 2: Introduction to Mutual Images (16th-19th Centuries)

- Review of slides (PART I), and Discussion of Homework Assignment (Discussion Questions)
- In-Class Reading: "Commodore Perry in Japan" (STUDENT handout)
- Slide Inquiry Lesson: (PART II) and Discussion
- Homework Assignment: Primary Source Readings (STUDENT handout)

Day 3: Comparing Images, East and West

- Class Discussion of Primary Source Readings (Homework Assignment)
- Comparison of Japanese Images of Westerners (Slide Presentation) and Western Images of Japanese (Primary Source Material)

PART II: APPLICATION TO PRESENT-DAY MUTUAL IMAGES

Day 4: Mutual Images in the 20th Century--Our Perceptions of the Japanese and Japanese Perceptions of Us

- Survey of Student Perceptions: "My Perceptions of the Japanese" (STUDENT handout)
- Constructing a Class Profile of the Above
- Homework Assignment: Survey of Others' Perceptions of the Japanese
- How Some Japanese Tourists Have Seen the United States

Day 5: Changing Perceptions through New Information

- Class Discussion of Homework
- (OPTIONAL) Comparing Our Perceptions to Those of an American Journalist: GROWING UP JAPANESE (30-minute film, available from Teaching Japan in the Schools and other organizations)
- Concluding Activities

****

The activities and objectives outlined above are described more fully day-by-day on the pages that follow.

****

PROCEDURAL SUGGESTIONS FOR CLASSROOM ACTIVITIES

(PART I)

Day 1: Introduction to Perceptions

Objectives

Students will:

- examine the role of sight in shaping the way we perceive the world (through the use of optical illusions);
- define optical illusion, visual and cultural perception/misperception, stereotype, generalization, barbarian, civilized, ethnocentrism;
- trace patterns of early interaction between Japan and the West;
- understand the Japanese domestic scene from the time of initial contact (mid-1500's) until the mid-19th century;
- be able to describe the way Westerners were portrayed by Japanese artists (16th-19th centuries);
- interpret slides depicting Japanese artists' views of Westerners;
- make observations concerning life for Westerners in Japan; and,
- make inferences regarding the nature of early contact between Japan and the West.

Materials

___ (OPTIONAL) overhead projector and transparency of Optical Illusion;
___ (OPTIONAL) class set of Optical Illusions (Appendix B)
___ slide of Optical Illusion (in lieu of transparency, STUDENT handout)
___ slide projector and screen
___ slides, PART I (1-15)
___ homework assignment (questions, see p. 10)

(A) OPTICAL ILLUSIONS--How Accurate Are Our Perceptions?

Introduction

As examples of misperceptions, optical illusions are a good vehicle for introducing the role that perception plays in shaping our world view. First have students deal with how the physical environment is ordered by our senses into correct and incorrect perceptions. Then introduce the notion that our impressions of people from other cultures (particularly people who look different from ourselves) are also based on how we perceive them to be, and often based on limited contact or experience. As with physical perceptions (demonstrated by the optical illusions exercise), sometimes our cultural perceptions are correct and sometimes they are not. The latter often lead to cultural misunderstanding and conflict, as will be shown in our case study of early encounters between East and West.

Preparation

1. Either prepare a transparency from the Optical Illusion (Appendix B) and have ready an overhead projector, or use a slide of the Optical illusion to facilitate class discussion of the exercise. You may also wish to make a class set of the Optical Illusion for students to view individually.

Procedure

1. Ask students to define *perception*, *misperception*, and *optical illusion*, citing examples of each. (Definitions are listed in Appendix A).

2. Either project the optical illusion on the screen (with the slide or transparency), or distribute individual copies of Appendix B to students. Ask students to find the old woman in the picture. Then ask students to identify the young woman. Have them try to see both simultaneously.

3. If students need another view of optical illusions as an example of misperception, discuss the bottom example, where lines and planes are used to create the illusion that the small seated woman in the foreground of Figure B is smaller than her counterpart in the background of Figure A (see Appendix B).

4. Make the following points in summing up the activity:

   a. What we see often differs from reality. We "see" things which aren't really there, and we don't see what actually is there. For example, in the bottom portion of the Optical Illusion exercise (Appendix B) are two drawings of women. Regardless of the appearance of one seated woman as smaller than the other, the two smaller figures are identical in size. (Ask students to apply this point to their own frame of reference. For example, students may "see" a goal being made by their team in soccer, when the referee and the instant replay haven't recorded a goal.)

   b. We usually perceive what we want or expect to perceive; often this prevents us from seeing with a new perspective, in spite of new information. For example, we may perceive the sky on a particular day to be blue regardless of the fact that it's mistily clouded in white and gray (physical perception).

   c. The same is often true concerning how we perceive others (cultural perception). We look with "glasses" tinted by what we have heard or read, or by previous limited experience with people different from ourselves. As an example of this cultural tunnel-vision, our minds may not record more than buck teeth, glasses and a camera after meeting a group of Japanese tourists. (Have students give concrete examples from their own experiences.)

   d. Once we have perceived something one way, it is often difficult to see it any other way. (For example, in the "Old Woman--Young Woman" optical illusion, it may be hard for students to see both the old and young woman after they have identified one or the other image.)

   e. Others see us differently from how we perceive ourselves--the "you" in the mirror is not how others perceive you. Applying this to our case study, neither Japanese nor Westerners perceived themselves as barbaric compared to the other culture.

   f. In summary, all people are born with a particular pair of "cultural glasses" which shape how we perceive others. It is only when we shed our own lenses that we can begin to see the world through the eyes of another culture or society. The slide inquiry lesson following the vocabulary exercise and historical introduction attempts to help us see early Europeans and later, Americans, as they were seen by the Japanese.

(B) VOCABULARY EXERCISE

Introduction

In order to continue the study of perceptions/misperceptions and further prepare students for the slide inquiry lesson which follows, a few more terms need to be defined by the class.

Preparation

1. (OPTIONAL) Obtain world maps produced in various countries.

Procedure

1. Have students divide into small groups to define and give examples of the following words: *stereotype*, *generalization*, *barbarian*, *civilized* and *ethnocentrism*.
2. Discuss the groups' definitions in order to reach a class concensus for each term. Have students write down these definitions and examples of each for use throughout the case study, particularly during the slide inquiry lesson. (See Appendix A for suggested definitions.)
3. (OPTIONAL) As a further example of ethnocentrism, have students compare world maps used by other countries with American maps of the world. In most cases, the country in which the map was drawn has placed its own land mass in the center, often leaving no room for whole continents!

(C) HISTORICAL BACKGROUND

Introduction

It is not necessary to have any background in Japanese history to complete the remainder of the teaching materials. It is, however, important to set the general Japanese and world historical setting as a prelude to the slide inquiry lesson.

Preparation

1. Make a class set of the STUDENT handout entitled "Historical Background: Japan and the World" to be read in class. OR, prepare a lecture including the points listed in the handout.
2. For further information, consult the Bibliography for Teachers and Students (pp. 61-62).
3. Note: If students are not familiar with European activities during the Age of Discovery, you may need to give them brief background information regarding this important era in world history.

Procedure

1. Either distribute the STUDENT handout prior to Day 1 and have students complete the reading as preparatory homework, OR, distribute the reading following the VOCABULARY EXERCISE (B) and allow students class time to complete it. ALTERNATIVELY, you may wish to give a lecture on the points contained in the reading.

"EAST MEETS WEST"

Historical Background: Japan and the World

Feudal Japanese Society

1. Until the 16th century, Japan had extensive contact primarily with China and Korea. When the first European sailors and traders came to Japan in the mid-1500's, Japan was a feudal* society, where the power of government had slowly shifted over the centuries, from the emperor and his court to powerful feudal lords (daimyō). It was a time of wars between daimyō for control over each other's territories and eventually, over all of Japan.

*Although there were significant differences, there were also similarities to Europe under feudalism, from castle-building to (samurai) warrior values of loyalty, bravery and personal honor.

The rise of Tokugawa reign & the beginning of isolation

2. In the early 1600's the country was once again unified by the Tokugawa clan, who continued to rule Japan until the early 1850's. The Tokugawa government was ruled by a shōgun ("great general"). During this period of relative isolation and peace, Japan had expelled all foreigners except Dutch and Chinese merchants. The Portuguese, although first to Japan, were driven out or killed largely because of their missionary activities and suspicious conduct.

Foreign contact during the isolation period

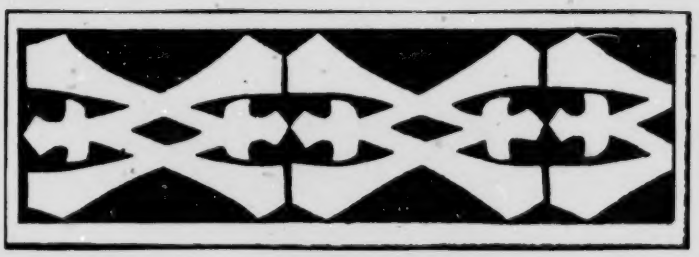
3. The Dutch were ordered by the central Japanese government to live on a small island in Nagasaki Harbor called Dejima (day-gee-ma), and were allowed to trade in Nagasaki only. Only selected traders were permitted to journey to Edo (Tōkyō) to pay tribute to the Shōgun and government officials. Contact with the Japanese was limited to the rising merchant class, certain government officials, scholars, and painters. The rest of the people, therefore, based their impressions of Westerners on the experiences of a very limited group of people. (A modern parallel might be the immediate postwar Japanese experience with Americans, which was limited to military and government personnel.)

The end of isolation (mid-1800's)

4. Isolation ended in 1854 with a treaty between Japan and the United States, negotiated by Commodore Matthew Perry on behalf of President Fillmore. After Perry, several European countries and Russia made similar agreements with Japan. Hoping to avert foreign domination and quickly recognizing the superiority of Western technology of the mid-19th century, Japan sent scholars abroad and welcomed European advisors. Many phases of Japanese life, from educational and governmental systems to construction of factories, were re-structured on the basis of increasingly deeper interaction with the West.

Love-hate relationship between Japan and the West

5. Interaction between Japan and the West (North America and Europe) since the 1850's has been characterized by a "love-hate" relationship and shifting images of each other as nations or as individuals. These shifts in our mutual perceptions have largely depended on internal and international political and economic events. For example, at the time of Perry, Japan was in an upheaval, which resulted in the restoration of the Emperor in 1868. Due to this internal political situation in which a significant element of Japanese society wished to modernize quickly and throw off the bonds of feudalism, Japan embraced Western ideals and technology. This was not always the case, however, as political and intellectual tides continued to shift within Japan and between Japan and its Asian neighbors.



(D) SLIDE INQUIRY LESSON: "SEEING WESTERNERS THROUGH JAPANESE EYES"
PART I (MID-1500'S TO MID-1800'S)

Introduction

The slide exercise has been organized in a closed-inquiry fashion in order to encourage students to look into (as opposed to "look at") and interpret the slides concerning historical contact between Japan and the West. For this reason also, a taped dialogue does not accompany the unit, although a recommended script has been provided on the following pages.

The historical period covered by the slides in Part I begins with initial contact in the mid-1500's and extends through the isolation period which ended in the mid-1800's. Part II of the slide show (slides 16-30; to be shown on Day 2) picks up here and covers the first American contact with Japan in the person of Commodore Matthew Perry in 1853. Discussion questions follow the slide show script, and are to be used after all 30 slides have been shown.

Preparation

1. Prepare slides, projector, and screen for Part I (slides #1-15).
2. Write the following questions on the board, asking students to keep them in mind while watching the slides.
   a. How did Japanese artists view Westerners (e.g., adjectives used to describe Westerners, common physical traits that appear in paintings, etc.)?
   b. What facial features did the artists emphasize?
   c. In what did the Japanese artists seem to be interested? (e.g., clothing, customs, music, use of dark-skinned servants, etc.)

Procedure

1. Tell students that with the exception of slide #1 (a contemporary map of the world) and slide #16 (an actual photo of Commodore Perry), all slides are of paintings by Japanese artists. While many of the artists used traditional Japanese artistic techniques such as the woodblock (slides #9, 18, 25, for example), others were very influenced by European styles of painting (for example, slides #7 or 13).
2. Remind students to listen for the words defined previously--*stereotype*, *barbarian*, etc.
3. Show slides 1-15, using the script provided on the following pages.
4. After showing the slides, if ample time remains, discuss the questions on the chalkboard. Or, assign the questions as homework, to be discussed at the beginning of Day 2.

   (Note: You may wish to assign as homework the reading "Commodore Perry in Japan," found in Appendix C. Otherwise, the reading will begin the activities of Day 2.)

"SEEING WESTERNERS THROUGH JAPANESE EYES"

Slide 1: Map of World

In this map of the world today, Japan is shown in red. Where do you think this map was made? (ANSWER: in Japan, the clue being that Japan is in the center)

Slide 2: Old Japanese Map of World

This is how a Japanese map-maker of the 17th century saw the world. Do you see where Japan is? (ANSWER: near the center, in the left portion of top right quadrant)

Slide 3: 16th Century Boat and Crew

While it is now possible to be in Portugal or the U.S. one day and in Japan the next, in the 16th century when this Portuguese ship set sail, travel time one way between Europe and Japan was two or more years--if the ship made it at all!

Slide 4: Portuguese Merchant and Crew

Merchants and traders who were brave (or foolish!) enough to try the trip, such as the Portuguese pictured here, were called the "Southern Barbarians" by the Japanese because they came into Japan from the south and were considered uncivilized by the Japanese who named them. The Japanese considered them uncivilized because of such customs as not bathing often, wearing shoes inside the home, and eating meat.

(Continued on next page)

Slide 5: Close-up of "Barbarian's" Face

The Japanese didn't know what to think of those exotic, frightening men who were twice as tall as themselves (according to artists), were hairy, and smelled badly--no wonder, since they had been aboard ship for two years! These traits all contributed to the Japanese perception of the Westerners as barbarians.

QUESTION: What facial features drew the artists' attention? (ANSWER: long, pointed nose and chin, beard, heavy eyebrows, eyes slanted down)

Slide 6: Red-haired Westerner and Servant

This is another picture by a Japanese artist showing the stereotype of Westerners as red-haired, bearded creatures, usually with dark-skinned servants from Africa or Southeast Asia.

(Note that in these early paintings dark-skinned people are nearly always pictured as servants who actually did accompany the Europeans.)

Slide 7: Portrait of Saint Francis Xavier

Although the first Westerners were Portuguese sailors and traders, Catholic priests were soon to follow. This is a portrait of Saint Francis Xavier, the first missionary to Japan. It is believed to be a copy of a European original by a Japanese painter.

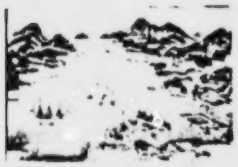
Francis Xavier opened the door to Japan's Christian Century of the mid-1500's to 1600's, when thousands of Japanese converted to Christianity.

Many Japanese were interested in the exotic, mystical parts of Catholicism--for example, the cross-shaped sword in his bleeding heart. This must have seemed as foreign and exotic to Japanese in the 1600's as Buddha sitting on a lotus petal would be to many Westerners even today.

(Continued on next page)

Slide 8: Plaque Denouncing Christianity (FUMIE)*

When Japanese government leaders of the time began to get worried that European soldiers would follow the Catholic missionaries, Christianity was outlawed and all Westerners and Japanese suspected of being Christian were forced to step on plaques such as this one, or pictures of Christ and the Virgin Mary to show that they were giving up Christianity and were coming back to Buddhism and things Japanese.



Slide 9: Island of Dejima (WOODBLOCK)**

The anti-Christian, anti-foreign movement resulted in a policy of national isolation in 1635, which closed Japan to the world except for trade with a few European and Chinese merchants. The Dutch had to stay on the fan-shaped island called Deshima (day-she-ma) or Dejima (day-gee-ma) seen at the bottom of the picture, except for yearly trips to Edo (Tokyo) to pay their respects to government officials. For the next 200 years, this tiny island in Nagasaki bay was Japan's window to Europe and vice versa.

Slide 10: Dutch Home on Dejima

The Japanese artist who painted this Dutch home on the island seemed to be saying that foreigners didn't know Japanese customs--the barbarians wore shoes in the house--bright red ones at that!

QUESTION: What other details of Western life was the artist interested in? (ANSWER: musical instruments, use of servants, clothing, etc.)

Notice the two Japanese men staring into the house at the bottom of the picture.

QUESTION: What might the artist be telling us about how the foreigners were viewed by the Japanese?

(Continued on next page)

*See Appendix A, #9 for an explanation of FUMIE.

**See Appendix A, #10 for a discussion of WOODBLOCK prints.

Slide 10: Continued

(ANSWER: Perhaps the artist was telling us that the foreigners were really a curious sight and a source of great fascination on the part of the few locals who actually had contact with the Western merchants.)

Slide 11: Dutch at Dinner Table

QUESTION: What else did the Japanese artist seem to find interesting about Dutch customs? (ANSWER: animals in the house, especially near food; the food itself--the half-cow, half-pig's head on the platter, the style of dining, etc.)

Note the same facial features we have seen so far--long, pointed nose and chin, rather slanted eyes, faces without emotion that all look alike.

Slide 12: Western Surgery Techniques (WOODBLOCK)

Japanese scholars who were interested in Western learning (called "Dutch Learning" at the time) came to the tiny island. Some came to learn Western medicine and surgery techniques--no wonder foreigners were called barbarians! Western surgery was very primitive until as late as the 20th century.

Slide 13: Blomhoff Family

Since families were not allowed to come with the merchants during the period of Japan's isolation, those few women and children who secretly came to Dejima were viewed with great curiosity and fascination. One Japanese man, writing in the early 1800's described Western women this way:

(Next slide. . .)

(Continued on next page)

Slide 14: Portrait of Western Woman

"Western women have very long noses and white complexions. Though extremely beautiful, they neither talk nor smile. They move people by inner emotions, which they are careful never to reveal outwardly. For this reason artists can draw only their countenances, but are unable to reach their inner feelings."

(Chūryō Manroku, 1826)

Note that the same kind of statement is often made about Asians, particularly women, today.

Slide 15: One of Perry's Black Ships

After the first few centuries of little contact between East and West came the 19th century--the beginning of the modern era of wider, deeper relations between Japan and the West.

In 1853, several steamships which the Japanese called "black ships" like this one appeared in a Japanese harbor.

QUESTION: What do you think a local Japanese fisherman who had never seen a steamship was thinking as he saw the ships come into sight?

Note that the boats had both sails and steam power, the latter of which was new technology for the Japanese.

END, PART I

READING: "Commodore Perry in Japan"

Day 2: Introduction to Mutual Images

Objectives

Students will:

- interpret more slides depicting Japanese artists' views of Westerners;
- examine diary excerpts of Westerners in Japan from the mid-1500's to mid-1800's;
- make observations concerning life for Westerners in Japan;
- make inferences regarding the nature of early contact between Japan and the West;
- explore the issue of "mutual images," (i.e., Japanese images of Westerners compared and contrasted to Western images of Japanese);
- explore the role of cultural perception/misperception, ethnocentrism, and stereotyping, etc. in forming "images" of another society; and
- reflect on solutions for eliminating cultural misunderstanding resulting from cultural misperception.

Materials

___ slide projector and screen
___ slides, PARTS I & II (1-30)
___ class set of reading "Commodore Perry in Japan" (Appendix C)
___ class set of Primary Source Readings (Readings I-V, or selected readings of your choice) (see pp. 24-32)

(A) IN-CLASS READING: "COMMODORE PERRY IN JAPAN"

Introduction

In a further effort to understand the desires of the United States for contact with Japan, and the Japanese response to U.S. overtures for such contact in the mid-1800's, students will read a letter from U.S. President Millard Fillmore to the Emperor of Japan (delivered via Commodore Perry). Also included in the reading is a Japanese "eyewitness" view of Commodore Perry's arrival in Edo Bay.

Preparation

1. Make a class set of the one-page reading entitled "Commodore Perry in Japan" to be distributed in class at the beginning of the period. (See Appendix C)

Procedure

1. After distributing the reading to the class, allow ample time for students to complete the reading.

2. When all students have finished reading the handout, briefly discuss student reactions to the readings, as well as the questions following the letter and eyewitness view, before proceeding to the slide show.

(B) SLIDE INQUIRY LESSON: "SEEING WESTERNERS THROUGH JAPANESE EYES"
PART II (MID-1800'S TO LATE 1800'S)

Introduction

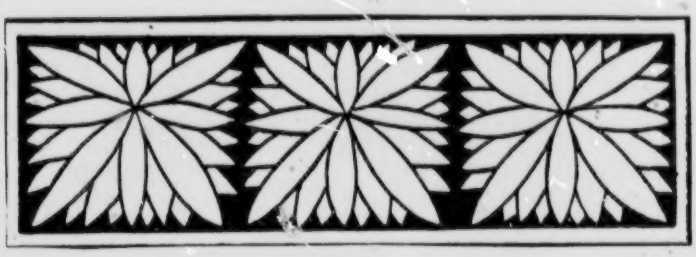
Students will continue to explore Japanese artists' views of Westerners in Japan, concentrating on the period from 1853 (Perry's arrival) to the end of the century.

Preparation

1. Prepare the slides and projector for a review of Part I (slides #1-15) and for the viewing of Part II (slides #16-30).

Procedure

1. If the questions on the chalkboard from Day 1 were assigned as homework, discuss student responses before beginning slides.
2. Review the first 15 slides without accompanying dialogue.
3. Show slides #16-30, using the script that follows.
4. Review comprehension and discussion questions with students following completion of the slide show. Questions are to be found immediately following the script for Part II. (See p. 22)



SCRIPT: "SEEING WESTERNERS THROUGH JAPANESE EYES"

START, PART II

Slide 16: Photo of Perry

This is an actual photo of Perry, the first American to officially come to Japan, . . .

Slide 17: American Portrait of Perry

. . . and this is how Perry was painted by an American painter. Perry's photo and portrait are. . .

Slide 18: Woodblock Print of Perry

. . . in contrast to the way one Japanese artist pictured him in a woodblock print. Note that Perry's entire eye area is blue (not just the iris), which many Japanese thought was the color of all Westerners' eyes!

Note also the different styles of painting in Japan and the U.S. that we see in the two slides. Both artists faithfully painted what they saw according to their own artistic traditions, with completely different results.

Slide 19: Black Ship Scroll Painting of Perry

The real photo of Perry is even more different than the portrait done by an unknown painter of the time. The artist describes Perry's face this way: "True portrait of Perry, Envoy of the Republic of North America. . . His face is sallow, eyes slanted, nose prominent. His lips are as though rouged." Although Perry had no beard or moustache, the artist couldn't imagine a hairy Barbarian without one!

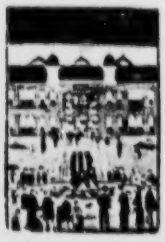
(Note: You may want to refer back to slide #16 to further reinforce the contrast between this painting and the photo of Perry.)

Slide 20: German Sailors to Japan

After Perry, people from European countries also came to Japan: sailors, waiting to trade, not to conquer;

Slide 21: European Merchants and Businessmen

merchants, businessmen and advisors came to deal with a new Japanese government which was anxious to modernize. By quickly becoming modern, Japanese leaders hoped to avoid being colonized by the West, as happened to their neighbor--China.



Slide 22: Western Tourists (WOODBLOCK)

Westerners came as tourists as well.

Slide 23: Sumo Wrestler and Westerner (WOODBLOCK)

As in the past, contact between East and West wasn't always pleasant, but it was always exciting--here we see a Sumo wrestler bouncing a foreigner who might have done the wrong thing, such as climbing into the ring with the Sumo.

Slide 24 Sumo and Soldiers (WOODBLOCK)

Encounters were also full of "us--them" comparisons such as who has the bigger biceps, or the bigger belly!

Slide 25: "Honeymoon Phase" of U.S.-Japan Relations (WOODBLOCK)

For our two countries, the period after Perry came marked the so-called "Honeymoon Phase" of U.S.-Japan relations. In this period Japan admired and tried to emulate American ideals of progress, freedom, and democracy which they felt had made America strong.

Slide 26: Steam Train (WOODBLOCK)

Once Japan's window to the world was flung open, little could stop the rush of Western influence in art, clothing, science, and technology, represented here by the first steam-driven train, a gift from the United States. Such gifts made the Japanese realize they had much to learn from Western technology.

Slide 27: Iwakura Mission to the U.S. (1872)

The period after Perry's visit was also the beginning of Japanese travel abroad to study Western technology and business practices, and to firm up treaties. Japanese government officials made up one of the first delegations to the U.S. Here's how one man on the trip described his impressions of Americans (translated from his diary). Listen for evidence of his ethnocentric attitude.

> "July 3, 1872--(Weather) Clear
> The people of the United States treat foreigners with great hospitality, welcoming them as they would a member of the family. . . When the time came for us to sail, people came down to the harbor to bid us farewell. This big sendoff caused us to recall, with some embarrassment, the traditional Asian opinion of Westerners as Barbarians."

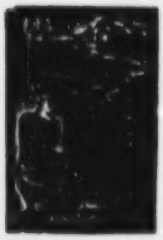
(Note: Refer to bibliography, especially the book entitled As We Saw Them, for more information on Japanese impressions of the U.S.)

Slide 28: Japanese-American Cultural Exchange

A period of great cultural exchange between Japan and the West began in the 19th century and is still continuing today. Note the women on the right comparing musical instruments: the violin is being compared to the three-stringed samisen (sha-me-sen). People in both countries were fascinated by each other's culture.

Slide 29: American Couple in Japan (late 19th Century, WOODBLOCK)

Japanese and Americans were also interested in and puzzled by each other's customs, as we see in this woodblock print of Japanese watching an American couple as they strolled down the street. These bystanders may have been thinking how differently people behaved, and how strange to see these Americans walking and talking together. This must have shocked the Japanese who at the time never walked side by side as a couple.



Slide 30: European Sailor Painting Japanese Landscape (Japanese painting of this scene)

How much have people in the U.S. and Japan really learned about each other in the 125 years since Perry? How much have our images about each other changed? Have we come any closer to painting more realistic portraits of each other as nations or as individuals than this Japanese portrait of a Western sailor painting a Japanese landscape?

END OF SLIDE SHOW SCRIPT

"SEEING WESTERNERS THROUGH JAPANESE EYES"

FOLLOW-UP QUESTIONS

CHECKING COMPREHENSION

1. How did Westerners appear in the Japanese paintings of the 16th-19th centuries? How were Westerners described by Japanese? (Have students recall quotations cited during the slide show.)

2. Why were Europeans of the 16th-19th centuries interested in Japan?

3. How did some Japanese of the 16th-19th centuries think their civilization compared to that of the West? How did the Japanese perception change over time?

4. Why was Perry's visit to Japan important? What did America and Japan have to gain from a relationship with one another?

FOR DISCUSSION

5. In viewing Japanese images of Westerners, we must keep in mind that only a limited number of Japanese actively came into contact with Westerners until at least the late 1800's. What Japanese individuals or groups were responsible for shaping the overall image of Westerners?

   On what group(s) of Westerners (occupation, social status, etc.) was the Japanese image of Westerners based?

   How do you think contact between these particular groups of people might distort the image of Westerners in Japanese eyes?

6. On what do we base our perceptions of people different from ourselves?

   Is there any way to be sure that our images of others are accurate?

   How might we best eliminate our own cultural bias when trying to understand another culture? (Have students list ways.)

(C) "THROUGH WESTERN EYES" (PRIMARY SOURCE READINGS): HOMEWORK ASSIGNMENT

Introduction

The primary source readings are a series of short excerpts from five Western visitors to Japan, ranging over the period of the 16th to mid-19th centuries. Each passage is followed by questions to check student comprehension, as well as questions designed to elicit student opinion on issues regarding cultural contact. The readings may be assigned as homework, completed in class, or a combination of the two approaches.

If you are not able to assign the readings from all five authors included in "Through Western Eyes," it is highly recommended that selections from both the early, pre-Perry period of contact (Part I), and the era of and immediately following Perry's visit (Part II), be assigned.

Brief background notes concerning the five authors represented in the primary source readings have been included in Appendix D for your reference. For further information, you may wish to consult additional sources recommended in the bibliography at the end of the unit. The best sources concerning the early period include: Michael Cooper's They Came to Japan and David J. Lu's Sources of Japanese History, Vol. I. Roger Pineau's edition of The Personal Journal of Commodore Matthew C. Perry (1852-1854) and Unbeaten Tracks in Japan by Isabella Bird are excellent sources for the Perry and post-Perry periods, respectively.

Preparation

1. Read through the excerpts from all five authors, in order to choose the readings which you will assign to the class. If time and the reading level of your students permit, all five readings should be assigned. (Due to the fact that the readings are direct quotations from primary source materials, they include both difficult vocabulary items and complicated passages of more archaic grammatical forms.)
2. Make a class set of the entire materials, or the readings you have selected for assignment.

Procedure

1. Distribute the Primary Source Readings to the class. Either assign students the task of completing the readings as homework, or inform them that the readings are to be completed in class the next day (Day 3).
2. If students are to read the excerpts as homework, also have them prepare the comprehension questions and opinion questions included within each reading. (You may either choose to have students respond to the questions in writing, or simply prepare them for discussion in class.)

PRIMARY SOURCE READINGS **Student I**

Introduction

In the slide show you viewed a sampling of early Japanese images of Westerners. Now, in order to find out how Westerners saw the Japanese in the 16th-19th centuries, you will be reading passages from travel diaries and other historical accounts of pre-modern Japan through European, and later, through American eyes. Each reading is followed by questions to think about or answer in writing, according to your teacher's instructions.

As you are reading, keep in mind the meanings of the words barbarian, civilized (civilization), perception, and misperception, which you and your classmates defined previously. Write down how these words are applied in the following passages.

THROUGH WESTERN EYES: JAPAN BEFORE PERRY

READING I: Alessandro Valignano (1539-1606)

"Unlike Any Other People" (from Historia del Principio, 1588)

"They have rites and ceremonies so different from those of all the other nations that it seems they deliberately try to be unlike any other people. The things which they do in this respect are beyond imagining and it may truly be said that Japan is a world the reverse of Europe; everything is so different and opposite that they are like us in practically nothing. So great is the difference in their food, clothing, honours, ceremonies, language, management of the household, in their way of negotiating, sitting, building, curing the wounded and sick, teaching and bringing up children, and in everything else, that it can be neither described nor understood.

Now all this would not be surprising if they were like so many barbarians, but what astonishes me is that they behave as very prudent and cultured people in all these matters. To see how everything is the reverse of Europe, despite the fact that their ceremonies and customs are so cultured and founded on reason, causes no little surprise to anyone who understands such things. What is even more astonishing is that they are so different from us, and even contrary to us, as regards the senses and natural things; this is something which I would not dare to affirm if I had not had so much experience among them. Thus their taste is so different from ours that they generally despise and dislike the things that we find most pleasing; on the other hand, we cannot stand the things which they like."*

QUESTIONS

1. How did Valignano think Japan compared to Europe?

2. What most surprised Valignano about the Japanese?

3. Thinking back to the slide show and Japanese views of early Europeans, do you think that the Japanese who had contact with foreigners would have agreed with Valignano that "Japan is a world the reverse of Europe"?

*Quoted from They Came to Japan, An Anthology of European Reports on Japan, 1543-1640, Edited by Michael Cooper, S.J. Reprinted with permission of University of California Press (1965), p. 229.

YOUR OPINION

4. Both Westerners and Japanese perceived that the other culture was very different from their own. Even if Western and Japanese culture were as different as many perceived them to be, do you think it was impossible for Japanese and Westerners to understand each other's customs and way of life? Why or why not?

"Patient and Resigned" (from Historia del Principio, 1588)

"They [Japanese] are also moderate in their emotions and never show them outwardly, even though they may feel them in their hearts. They keep their anger and rage so tightly under control that rarely does anybody show any vexation. For this reason neither in the streets nor in the very houses is there any shouting or brawling such as can be heard in other countries. Husbands do not beat or shout at their wives, neither do fathers their sons, nor masters their servants. On the contrary they outwardly appear very calm and deal with each other either by messages that they send or by the cultured words that they speak; in this way, even though they may be exiled, killed or thrown out of their homes, everything is done quietly and in good order." *

QUESTIONS

5. Again, thinking back to the slides of Japanese artists' views of early Westerners, how does Valignano's statement about the manner in which 16th century Japanese handle their emotions compare to Japanese impressions of Europeans?

YOUR OPINION

6. Compare Valignano's perception to a Japanese painter's translated comments on Western women, which was quoted in the slide show (Chūryō Manroku, 1826):

"Western women have very long noses and white complexions. Though extremely beautiful, they neither talk nor smile. They move people by inner emotions, which they are careful never to reveal outwardly. For this reason artists can draw only their countenances, but are unable to reach their inner feelings."

Europeans and Japanese of the feudal era may have expressed their emotions less openly than we do today. Even so, why do you think people from both cultures thought the other culture hid its true feelings or emotions more than their own culture did?

What are some of the ways emotions are expressed? Can you think of any universal emotions, felt by people everywhere and expressed the same way?

---

* Quoted from They Came to Japan, An Anthology of European Reports on Japan, 1543-1640, Edited by Michael Cooper, S.J. Reprinted with permission of University of California Press (1965), pp. 44-45.

READING II: St. Francis Xavier (1506-1552)

"High Opinion" (from Epitsolae II, 1549-1552)

"The Japanese have a high opinion of themselves because they think that no other nation can compare with them in regard to weapons and valor, and so they look down on all foreigners. They greatly prize and value their arms, and prefer to have good weapons, decorated with gold and silver, more than anything else in the world. They carry a sword and dagger both inside and outside the house and lay them at their pillows when they sleep. Never in my life have I met people who rely so much on their arms. They are excellent archers and fight on foot, although there are horses in the country. They are courteous to each other, but they do not show this courtesy to foreigners, whom they despise. They spend all their money on dress, weapons and servants, and do not possess any treasures. They are very warlike and are always involved in wars, and thus the ablest man becomes the greatest lord. They have but one king, although they have not obeyed him for more than 150 years,* and for this reason internal wars continue." **

"The Best Race"

"Judging by the people we have so far met, I would say that Japanese are the best race yet discovered and I do not think you will find their match among the pagan nations. They are very sociable, usually good and not malicious, and much concerned with their honour, which they prize above everything else. For the most part they are poor but they do not despise the poverty of nobles and common folk. They have one characteristic which is not to be found in any part of Christendom: however poor a noble may be (and however much wealth a commoner may possess), they pay him as much honour as if he were rich. A poor noble will never marry a commoner, no matter how much money he may be offered; this is because they prefer honour to wealth and consider that they lose their honour if they marry a commoner. The people show much politeness to each other." **

QUESTIONS

1. What did Francis Xavier admire about the Japanese?

2. Why did he think they were "the best race yet discovered"?

3. According to Xavier's perceptions, how did Japanese feel about foreigners? According to Xavier, why did Japanese feel the way they did concerning foreigners?

4. In Xavier's opinion, how did Japanese treatment of foreigners compare to how Japanese treated each other?

YOUR OPINION

5. Why do you think Japanese of the time might have treated non-Japanese differently than they treated each other?

---

*Xavier is referring here to the Emperor, whose power by this time in Japanese history had been considerably weakened by powerful feudal lords.

**Quoted from They Came to Japan, An Anthology of European Reports on Japan, 1543-1640, Edited by Michael Cooper, S.J. Reprinted with permission of University of California Press (1965), p. 41 and p. 60, respectively.

READING III: João Rodrigues (1561-1633)

"Their Three Hearts" (from Historia de Igreja de Japão)

"They are so crafty in their hearts that nobody can understand them. Whence it is said that they have three hearts: a false one in their mouths for all the world to see, another within their breasts only for their friends, and the third in the depths of their hearts, reserved for themselves alone and never manifested to anybody. As a result all order decays here for everyone acts merely according to the circumstances and occasion. But they do not use this double-dealing to cheat people in business matters, as do the Chinese in their transactions and thievery, for in this respect the Japanese are most exact; but they reserve their treachery for affairs of diplomacy and war in order not to be deceived themselves. And in particular when they wish to kill a person by treachery (a stratagem often employed to avoid many deaths), they put on a great pretense by entertaining him with every sign of love and joy--and then in the middle of it all, off comes his head." *

QUESTIONS

1. How did Rodrigues perceive the Japanese?

2. Was his view different from Valignano's or Francis Xavier's?

YOUR OPINION

3. How do you think Rodrigues' job as interpreter for two Japanese leaders--Hideyoshi and Ieyasu**(who later became the first Tokugawa shogun)--might have influenced how he felt about the Japanese? How might a priest who met mostly commoners have a different perception of Japanese people than someone more directly involved in or aware of political activities in a country like Japan?

   What does this example (the differences between Xavier's and Rodrigues' perceptions of Japanese) tell us about the issue of what images are based on and how they are formed?

---

*Quoted from They Came to Japan, An Anthology of European Reports on Japan, 1543-1640, Edited by Michael Cooper, S.J. Reprinted with permission of University of California Press (1965), p. 45.

**These two leaders, upon centralizing power in Japan, reversed Japan's policy toward Christians set by the previous ruler, Nobunaga, and were responsible for the movement to drive missionaries out of Japan.

THROUGH WESTERN EYES:
PERRY'S JAPAN AND JAPAN AFTER PERRY

READING IV: Matthew C. Perry (1794-1858)

from The Japan Expedition, The Personal Journal of Commodore Matthew C. Perry, 1852-1854*

"Japanese Curiosity"

"The Japanese are remarkable for their curiosity and, in the display of so many of the inventions of our ingenious countrymen, they had ample means of gratifying this propensity. They were not satisfied with the minutest examination of all these things, surpassingly strange as they must have been to them, but followed the officers and men about, seizing upon every occasion to examine every part of their garments, and showing the desire to obtain one or more of their buttons. Those who were admitted on board the ships were equally inquisitive, peering into every nook and corner accessible to them, measuring this and that, and taking sketches after their manner of whatever they could lay their eyes upon, though it would be difficult to discover from their drawings what they were intended to represent.

Notwithstanding that the Japanese are themselves so fond of indulging their curiosity, they are by no means communicative when information is required of them, alleging as a reason that their laws forbid them to communicate to foreigners anything relating to their country or its institutions. We have had much better opportunities of picking up here and there, and from time to time, many interesting particulars respecting the laws, customs, and habits of these people than others who have preceded us. Yet a long time will elapse before any full and authentic account of their internal laws and regulations will be obtained; certainly not until we can establish men of intelligence in the country in the character of consular agents, merchants, or missionaries who, to enable them to make any progress, should acquire a knowledge of the language."

QUESTIONS

1. How did the Japanese react to American inventions, according to Perry?

2. According to Perry's account, Japanese were forbidden by law to communicate with foreigners (except those Japanese who received government permission). In light of this, how did Perry then propose to learn about the Japanese?

YOUR OPINION

3. Why do you think Perry considered it important for Americans to learn the Japanese language?

---

* Quoted by permission of the Smithsonian Institution Press from The Japan Expedition of 1852-1854, The Personal Journal of Commodore Matthew C. Perry: pages 177, 180, Washington, D.C. Copyright (c) 1968 by the Smithsonian Institution.

4. Although Japanese students are required to study English from 7th-12th grades, only a few American high schools teach Japanese today. Some Japanese businessmen have criticized this situation, saying that America will never understand Japan or be successful in selling goods to Japan until more Americans know Japanese.

   This implies that to know a country or its people, you must be fluent in its language. Do you agree or disagree? That is, do you think it is possible to truly know another culture without being able to speak with people in their native tongue?

   On the other hand, some people feel that English already has become and should remain the "universal language." Do you agree or disagree? Why?

"Countryside Stroll"

" 'There is no accounting for taste,' is a truism made plain to us every day, and I think it cannot be more strongly illustrated than by reference to this fashion of the Japanese women, who would be tolerably good looking if they were not to practice this singular custom.* The young girls are well formed and rather pretty, their teeth not being blackened until they are married, but it would be folly to compare them with the females of corresponding rank and position in most parts of Europe, and in any part of our own country. In truth I can hardly be charged with national partiality in claiming that with respect to all the elements which constitute feminine--I say feminine not physical--beauty, the women of the United States undoubtedly deserve the palm.** This may be accounted for by the admixture of the European races, and the genial and generous climate in which they are reared, saying nothing of the respect and veneration by which they are held by the entire community." ***

QUESTIONS

5. How did Perry think the beauty of Japanese women compared to that of American or European women?

6. To what is American beauty attributed (in contrast to the Japanese)?

YOUR OPINION

7. Do you think there is a universal standard for beauty? That is, are there certain characteristics of people or nature that are regarded as "beautiful" by the entire world? Or, would you agree that "beauty is in the eyes of the beholder"?

---

*Perry is referring to the traditional practice of blackening the teeth of married women; the custom went out of fashion shortly after Perry's visits.

**"deserve the palm"--win the competition; are more beautiful

***Quoted by permission of the Smithsonian Institution Press from The Japan Expedition of 1852-1854, The Personal Journal of Commodore Matthew C. Perry: pages 181-182, Washington, D.C. Copyright (c) 1968 by the Smithsonian Institution.

" On Politeness"

"No people in the world exceed the Japanese in politeness and courtesy as well to strangers as to each other, and they are systematic in that as in all other matters, suiting the forms of their salutations to the rank and position of the person saluted. Indeed such are the gradations of rank and place among them that all seem to understand as well the respect due to themselves as that which they are bound to pay to the classes above them. They have often reminded me of an amusement of children, of placing a number of bricks on end in a row. In knocking over the first against the one next to it, the whole are in succession prostrated, and so from the peasant of Japan to the Emperor, one makes obeisance to the other. The only difference is, the Emperor, being the cornerstone of all temporal power, is supreme and bows only to some pagan idol."*

QUESTIONS

8. What impressed Perry concerning Japanese politeness?

9. Does Perry's perception agree with the perceptions of earlier European writers which we have read?

YOUR OPINION

10. Read the following quotation regarding American hospitality (it was mentioned in the slide show). This comment was written by a Japanese government official when he visited Washington D.C., and is translated from his diary entry of July 3, 1872.

> "The people of the United States treat foreigners with great hospitality, welcoming them as they would a member of the family. . . . When the time came for us to sail people came down to the harbor to bid us farewell. This big send-off caused us to recall, with some embarrassment, the traditional Asian opinion of Westerners as Barbarians."

What clues do we have regarding different styles of hospitality or politeness in Japan and the U.S. of the late 19th century? Why do you think in this early stage of U.S.-Japan relations, both sides perceived the other as being very courteous and hospitable?

11. Why might St. Francis Xavier in the 16th century have felt Japanese were courteous only to each other (and not to foreigners), whereas Perry felt the Japanese were very polite to him in the mid-19th century?

How might one's perception of "politeness" or "courtesy" toward a foreigner change with world events?

---

*Quoted by permission of the Smithsonian Institution Press from The Japan Expedition of 1852-1854, The Personal Journal of Commodore Matthew C. Perry: pages 185, Washington, D.C. Copyright (c) 1968 by the Smithsonian Institution.

READING V: Isabella L. Bird (1831-1904)

from Unbeaten Tracks in Japan*

Introduction

Isabella Bird, an English adventurer was one of the first to travel the "unbeaten paths" of Japan, where few, if any, foreign women or men had ever been. With the help of a Japanese travelling companion/interpreter, she set out on her journey throughout the Japanese countryside just 15 years after Perry "opened" Japan to the West. According to her own account, she frightened and fascinated the Japanese countryside by her appearance. She wore an American mountain woman dress and big, heavy boots. Bird soon won their hearts, however, when she showed the Japanese that she understood their customs. One Japanese woman even commented that Bird was quite polite--considering she was a foreigner!

The following are some passages from Isabella Bird's travel diary. As you read, note Bird's perceptions of the Japanese.

(regarding Ito, her travelling companion and interpreter):

"He [Ito] has no moral sense; according to our notions; he dislikes foreigners; his manner is often very disagreeable; and yet I doubt whether I could have obtained a more valuable servant and interpreter. When we left Tokyo he spoke fairly good English, but by practice and industrious study he now speaks better than any official interpreter that I have seen, and his vocabulary is daily increasing. . . He keeps a diary both in English and Japanese, and it shows much painstaking observation.

. . . He is never late, never dawdles, never goes out in the evening except for errands for me, never touches sake*, is never disobedient, never requires to be told the same thing twice. . . He sends most of his wages to his mother, who is a widow--'It's the custom of the country'--and seems to spend the remainder on sweetmeats, tobacco, and the luxury of frequent shampooing.

. . . He has no religion of any kind; he has been too much with foreigners for that. His frankness is something startling. . . He thinks that Japan is right in availing herself to the discoveries made by foreigners, that they [foreigners] have as much to learn from her [Japan], and that she will outstrip them [Westerners] in the race, because she takes all that is worth having and rejects the incubus of Christianity. Patriotism is, I think, his strongest feeling, and I have never met with such a boastful display of it, except in a Scotchman or an American." **

(pp. 161-162)

---

* Japanese rice wine

** From Unbeaten Tracks in Japan by Isabella Bird published by Charles E. Tuttle Co., Inc. of Tokyo, Japan. (pages 161-162)

(comparing Japanese with Westerners)

". . . I think that in many things, specially in some which lie on the surface, the Japanese are greatly our superiors, but that in many others they are immeasurably behind us. In living altogether among this courteous, industrious, and civilized people, one comes to forget that one is doing them a gross injustice in comparing their manners and ways with those of a people moulded by many centuries of Christianity. Would to God that we were so Christianized that the comparison might always be favorable to us, which it is not!" *

QUESTIONS

1. How did Bird perceive the Japanese? (List adjectives she used to describe Japanese people in general, or Ito, her travelling companion, specifically.)

2. According to Bird, how did her Japanese travelling companion think his country compared with the West? How does Bird herself think the two compared?

3. Why did Bird think that the Japanese sense of morality was different from her own? Did Bird think that the absence of Christianity in Japan made Japanese less civilized?

4. What seemed to be Bird's opinion of Americans?

YOUR OPINION

5. Considering the fact that Japan has a cultural heritage and/or religious tradition completely different from our own Western tradition (based on a Judeo-Christian sense of right and wrong), do you think we can make valid comparisons between Japanese and Western "ways and manners"? (How does Bird feel about this issue?)

   For instance, in traditional Japan, keeping the honor of one's family and self was of primary importance. For warriors, bringing shame upon the family or having their honor violated often resulted in having to commit suicide. Today, a Japanese company president may resign or commit suicide because of a pay-off scandal within his company. In the Christian tradition, on the other hand, to take one's own life is considered a terrible sin. Do you think that committing suicide is always a "sin"? Can we apply our own moral code to the disgraced samurai of the past? Does it apply to the Japanese company president? How do we interpret an action committed in another culture which is a "sin" by the values of our own culture?

---

* From Unbeaten Tracks in Japan by Isabella L. Bird, published by Charles E. Tuttle Co., Inc. of Tokyo, Japan. (pages 185-186)

Day 3: Comparing Images East and West

Objectives

Students will:

- examine passages by Western authors to determine Westerners' images of Japanese from the 16th-19th centuries;
- integrate knowledge gained from their reading with knowledge of Japanese views of Westerners presented in the slide show;
- explore critical issues in how perceptions/misperceptions are formed, how stereotypes develop, etc.; and,
- discuss possible solutions for overcoming ethnocentrism.

Materials

___ class set of Primary Source Readings (Readings I-V, or selected readings of your choice) (see pp. 24 - 32)*
___ class set of STUDENT handout containing Follow-Up Questions

(A) PRIMARY SOURCE READINGS: THROUGH WESTERN EYES

(See Day 2, Activity C for a complete introduction to Primary Source Readings) (p. 23)

Procedure

According to your preference, students may have been assigned to complete the readings as homework, or they may be given class time to do so. When all students have completed the selection of readings you have chosen, begin discussing the various QUESTIONS and "YOUR OPINION" sections which are included in each reading selection.

(B) FOLLOW-UP QUESTIONS: COMPARING IMAGES

Procedure

Distribute the STUDENT handout containing the Follow-Up questions. Have students discuss each question in an attempt to compare Japanese images of Westerners with Western images of Japanese. You may wish to have the slide show script on hand to reread pertinent quotations to students to aid them in their discussion.

*Depending on the approach you have chosen, students may already have copies of Primary Source Readings given to them on Day 2.

"THROUGH WESTERN EYES"
FOLLOW-UP QUESTIONS

The following questions will help you integrate the readings by Western authors with the material presented in the slide show.

1. What observations did Europeans make about Japanese people and their customs? What similarities and differences with their own peoples and cultures most impressed them?

2. According to Europeans, what did the Japanese value in life? By implication, what did Europeans value?

3. What did the Europeans and Americans admire about Japanese? What did Japanese of the 16th-19th centuries admire about Westerners?

4. Among those European authors who directly compared Japan to their own way of life, how did Japan compare to Europe in the period from the 16th-19th centuries? How did the American, Perry, compare Japan to America in the mid-19th century?

5. Did all authors see Japan the same way? If not, why might each person's perception differ? (Keep in mind the previous discussion concerning how a person's background--occupation, rank/social position, race, ethnic group, etc.--might influence their observations of another culture.)

6. Drawing from both the slide show and the readings, what were some of the common perceptions that Japanese and Westerners held of each other in the 16th-19th centuries?

YOUR OPINION

7. Why do you think Japanese and Westerners were fascinated by the similarities and differences of the other culture?

8. Earlier, you and your classmates defined several important terms, such as *perception*, *stereotype*, *barbarian*, *civilized*, etc. Where were these words used in the slide show script and the readings? Who used them in relation to whom? Have your definitions of these terms changed?

9. When does a perception become a stereotyped image of a race or ethnic group? Are stereotypes necessarily negative? For example, was it doing harm to all Europeans to be stereotyped as tall? Red-haired? Blue-eyed? Hairy? Barbarians without manners?

10. Earlier you also defined the word *ethnocentrism*. Refer back to your previous definition, or consult a dictionary to refresh your memory of the meaning of *ethnocentrism*. Do you think both East and West have been *ethnocentric* in their dealings with each other? How can *ethnocentrism* be overcome?

PROCEDURAL SUGGESTIONS FOR CLASSROOM ACTIVITIES

(PART II)

Day 4: Mutual Images in the 20th Century

Objectives

Students will:

- examine their own perceptions of Japanese;
- reflect on the source(s) and accuracy of their images;
- compare their perceptions of Japanese with those of their classmates;
- prepare to survey others' perceptions of Japanese today (e.g., parents', friends', relatives', etc.); and
- compare current Japanese and American images of one another.

Materials

___ class set of STUDENT survey entitled "OUR PERCEPTIONS OF JAPANESE"
___ EITHER transparencies of survey and overhead projector, OR butcher paper and marking pens;
___ TEACHER copy of article "JAPANESE TOURISTS' VIEWS OF AMERICANS"
___ (OPTIONAL) additional copies of STUDENT survey for students' use in homework assignment

(A) SURVEY OF STUDENT PERCEPTIONS OF JAPANESE

Introduction

Having explored Western perceptions of Japan and the Japanese in an historical context, students are now asked to examine their own perceptions of Japan and Japanese today. The survey which follows will elicit student perceptions of Japanese, as well as ask students to think about the source(s) and accuracy of their perceptions.

Preparation

1. Make a class set of the STUDENT survey for students to fill in individually in class.
2. EITHER prepare transparencies of the survey to use in class for recording the class profile (and for use on Day 5), or post butcher paper on the chalkboard (to make a permanent record of the profile).
3. (OPTIONAL) Make additional copies of STUDENT survey to have available for students to use in their homework assignment.

Procedure

1. Distribute the survey to students. Allow them ample time to complete the survey individually.
2. When completed, have students share their responses with one another. Compile a class profile (either on butcher paper or transparency--to be saved for Day 5 use also) of all students' responses in order to give students an opportunity to compare their own responses with the overall responses of the class.
3. Have students discuss the source(s) of their perceptions. Which sources were most influential? Which sources do students consider "reliable"?

4. Have additional copies of the survey available, and as a homework assignment, instruct students to survey their parents'/friends'/relatives' perceptions of Japanese, using the blank forms of the survey. You may supply students with several copies of the survey for use with various individuals; or, to conserve paper, you may instruct students to conduct the survey orally (interview format), using a single survey as a guide. Encourage students to survey people in other age categories (especially parents, older relatives, neighbors, etc.) in an effort to determine generational profiles of changing American perceptions of Japanese. Have students bring the responses to class on Day 5 so that additional profiles can be constructed for comparison with the class profile.*

(B) HOW SOME JAPANESE TOURISTS HAVE SEEN US

Introduction

In this section, you will be supplied with information compiled from a study of Japanese tourists' travel diaries conducted by a leading Japanese specialist on Japan's images of America/Americans. Once the information contained in the study is relayed to students, they will be prepared to compare 20th century images--both Americans' images of Japanese and Japanese images of Americans.

Preparation

1. Read through the article entitled JAPANESE TOURISTS' VIEWS OF AMERICANS. Review sections to be shared with the class.

Procedure

1. Introduce the article to the class, explaining that the excerpts examined were taken from 159 samples of Japanese tourists' travel diaries, and examined by a specialist on Japanese images of America and Americans.
2. Read the designated portions of the report to the class, as indicated in the article on the following pages.
3. Have students jot down comments expressed by Japanese tourists that impress them (e.g., adjectives the tourists used to describe Americans, etc.).
4. Although the responses from the survey of students' perceptions of Japanese are not directly comparable to the impressions of Americans expressed in the Japanese tourists' diaries, certain common characteristics and points for discussion do emerge. Use the Follow-Up Questions appended to the article as a discussion guide.

---

*As an extra project related to student use of the present survey, some students may be interested in completing SUPPLEMENTARY PROJECT #2 on pp.48-52, utilizing the Lou Harris Poll (1971) regarding American attitudes toward Japan as a nation.

MY PERCEPTIONS OF JAPANESE PEOPLE*

Student

Complete the following survey of your perceptions:

1. When I think of Japanese people, I think of _____

   _____.

2. If I went to Japan I would expect to see _____

   _____.

3. Three adjectives to describe Japanese are: (1) _____

   (2) _____ (3) _____.

4. The greatest similarity between Americans and Japanese is

   _____.

5. The greatest difference between Americans and Japanese is

   _____.

Source of My Perceptions

Rate the following information sources as strong, moderate, or weak influences on your perceptions of Japanese people. For example, if you feel that what you learn in school is a strong influence on your perceptions, write "strong" next to "school" below.

Books _____	Television _____	Home _____
Magazines _____	Movies _____	School _____
Newspapers _____	Radio _____	Friends _____

OTHER (be specific) _____

How Accurate Are My Perceptions?

Now rate how strongly you feel that your perceptions of Japanese people are correct by circling one of the points below. For example, if you are sure your perceptions are accurate, circle "completely sure".

completely sure	moderately sure	not so sure	completely unsure

To Think About

How could you become more sure of your perceptions? How (on the basis of what information or experience) might your answers to the survey be changed?

*Adapted from Through Japanese Eyes, Volume I (Lesson Plans).

HOW SOME JAPANESE TOURISTS HAVE SEEN US

As might be expected, Japanese have formed their perceptions of Americans both on the basis of historical encounters and on the basis of what they have read, heard, or seen of the U.S. and its people. According to H. Kato*, a Japanese researcher who specializes in Japanese images of Americans, historically Japan has relied heavily on written accounts of the West due to the long period of isolation when direct contact was virtually impossible. However, with the advent of advanced transportation and communication, both Japanese and Americans have come to rely more on (a) what they see about each other on television and in movies, and (b) their own travel experiences in the other country, in forming their perceptions of one another.

Japanese, like Americans, trust the adage "a picture is worth a thousand words," and have thus begun touring the U.S. in ever greater numbers to see if what they have learned second hand about Americans is "really true." Of 300,000 travel journals by Japanese tourists to America, Kato analyzed 159 in depth to determine how Japanese tourists perceive Americans. Below are some results of his analysis, to be shared with students.

(READ TO STUDENTS)

Here is some information regarding 20th century Japanese images of Americans, taken from Japanese tour diaries:

- A "direct preference" survey (a survey which divides the responses of the diaries into either a "pro" or "con" America category) indicated that 70% of the diaries expressed "pro" America feelings and 30% fell under the "con" category.

- A deeper probe into the "I-like-America" attitude revealed repeated use of certain adjectives which lent a favorable impression. Favorable adjectives applied to Americans were (in order of frequency): "optimistic," "cheerful," "frank," "honest," "relaxed" and "hospitable."

- Adjectives used by "Americaphobes" to justify their dislikes of Americans included (in order of frequency): "materialistic," "cold-hearted," "plain," "unsophisticated," "egotistic" and "uninformed."

Ask students to compare these images expressed by 20th century Japanese tourists to earlier Japanese images of Americans such as those expressed in the slide show. Indeed, the views expressed in the 159 travel diaries are hardly new, as indicated by the excerpt that follows:

---

*Kato, Hidetoshi. "Mutual Images: Japan and the U.S. Look at Each Other" in John C. Condon and Mitsuko Saito, Intercultural Encounters with Japan. (Tokyo: The Simul Press, 1974) pp. 115-116.

(READ TO STUDENTS)

Mr. Kato, the Japanese researcher who examined the diaries, also reports that such views are not new, but are actually quite similar to the view recorded in the travel diary of a samurai who was a member of the first Japanese Embassy to America. The samurai wrote.

"Americans are big-hearted, honest, and faithful. They do not ridicule a foreigner and are hospitable even to a stranger and easy-going, like Japanese country folk who have never seen the cities."

In summary, historically Japanese views of Americans (and our views of Japanese) were based on limited second hand information. While current levels of technology and trends in interdependence have led to increased contact between our two nations, this has not necessarily led to increased understanding.

FOLLOW-UP QUESTIONS FOR DISCUSSION

1. What adjectives did you and your classmates use in describing the Japanese? What adjectives were mentioned by Japanese tourists describing Americans? Similarities? Differences?

   How true do you think the adjectives chosen to describe Americans are? Do you feel that the adjectives from Japanese travel diaries are any more or less accurate than the results from the survey you conducted in class?

2. Has the increased contact between Japan and the U.S. necessarily fostered increased understanding? What misunderstandings could occur between our two nations as a result of popular views of each other?

   What can we do to correct popular misperceptions we each hold of the other?

3. Why should better understanding between our two nations be promoted? Why do Japan and the U.S. continue to need each other in the 80's? (You may ask students to investigate this issue further, and relate it to the needs expressed in the letter from President Fillmore.)

5. Students have discussed ethnocentrism elsewhere in this unit. What are the dangers of ethnocentrism in a world that is becoming ever more interdependent? (You may wish to have students analyze the various roots contained in the word itself to understand the full implications of the concept: ethno--from Gk. "ethnos" meaning "nation" + centric--from Gk. "kentrikos" meaning "of the center.")

Day 5: Changing Perceptions Through New Information

Objectives

Students will:

- practice gathering data systematically;
- evaluate the data gathered from the homework assignment in an effort to examine a broader range of American perceptions of the Japanese;
- construct generational profiles in an effort to see if any generational differences in changing perceptions of the Japanese exist;
- evaluate the sources of their informants' perceptions;
- make an effort to seek new informational sources concerning Japan; and,
- engage in activities designed to measure their understanding of the concepts dealt with in this unit.

Materials

___ Data from students' homework assignment (additional surveys)
___ EITHER, transparencies of survey and overhead projector, OR butcher paper and marking pens
___ (OPTIONAL) film: "GROWING UP JAPANESE" and projector
___ (OPTIONAL) instructions for Supplementary Activities

(A) CONSTRUCTING PROFILES FROM SURVEY DATA

Introduction

Students should bring completed homework assignments, with data from at least two surveys which they have conducted the previous evening. This new data can be compared to the class profile constructed the previous day, keeping in mind such differences as age and occupation of the informants.

Preparation

1. EITHER have available transparencies of the survey and an overhead projector, OR post butcher paper on the chalkboard.

Procedure

1. Just as information was tallied following the students' responses to the survey, so proceed to tally information and responses gathered from students' homework assignment. It will be interesting to determine if any generational differences exist, thus you may wish to construct various profiles based on the age of the informants whom the students have surveyed; i.e., construct one profile based on answers of informants under 18; one for persons 19-30, 30-40, 40-60, over 60, etc. Have students observe similarities/differences between these various profiles.
2. Have available a record of the class profile of responses constructed on Day 4 (either the transparency on which it was recorded, or the butcher paper recording). How does the class profile compare with the various generational profiles constructed from the homework data? Which profiles are most similar? Which differ from one another the most? What might account for these similarities/differences?

3. Ask students to comment on the sources listed by their informants. Which sources were most common? On an average, how did those surveyed rate the accuracy of their perceptions? Had anyone surveyed been to Japan? Did this at all influence their responses? If so, how?

(B) GROWING UP JAPANESE--A FILM OF LIFE IN CONTEMPORARY JAPAN (OPTIONAL)

Introduction

As a means of both introducing new information regarding Japan and testing student understanding of the concepts dealt with in this unit (stereotypes, perceptions, etc.), the film "GROWING UP JAPANESE" is most appropriate. This film provides an excellent view of contemporary life in Japan. It is available on loan from Teaching Japan in the Schools, the Consulate of Japan, and the World Affairs Council of Northern California. Teaching Japan in the Schools also offers a detailed teacher's guide to GROWING UP JAPANESE, including relevant classroom activities.

(C) OTHER SOURCES OF NEW INFORMATION (OPTIONAL)

Introduction

The final day of the unit should provide students with both an opportunity to test their understanding of the concepts involved in forming perceptions, and an opportunity to continue learning about Japan. Thus, several ideas for student projects are provided, bearing this in mind.

Activities

1. Students may enjoy engaging in a pen pal exchange in which they would have the opportunity to communicate with a Japanese student of their own age. For information on a well-organized, reliable pen pal exchange, write:

   The Afro-Asia Center
   C.P.O. Box 871
   Kingston, New York, 12401
   Robert Carroll, Director
   (cost 70¢)

2. Another idea would be to have students interview Japanese exchange students concerning their perceptions of Americans both before and since coming to the U.S. If there is a local university or community college, you might wish to contact the office for international students for information on possible contacts.

3. As a final alternative, students may complete one of the SUPPLEMENTARY ACTIVITIES included in the unit. The table on the following page lists each activity and briefly describes the assignments. Refer to the instructions of the individual activities for specific details. (Both a teacher's guide sheet and student instruction sheet are included for each SUPPLEMENTAL ACTIVITY.)

ALTERNATE FORMAT

For classes with only two classroom periods available, the following alternate format is suggested

DAY 1

Assigned as homework in preparation for DAY 1:

- Vocabulary Exercise (p. 7)
- Historical Introduction (pp. 8-9)

In class:

- Optical Illusions (OPTIONAL) (p. 5, APPENDIX B)
- Slide Inquiry Lesson (PARTS I & II) (pp. 10-15 & pp. 17-21)
- Discussion (p. 10 & p. 22)

Homework Assignment:

- Primary Source Readings (pp. 24-32)

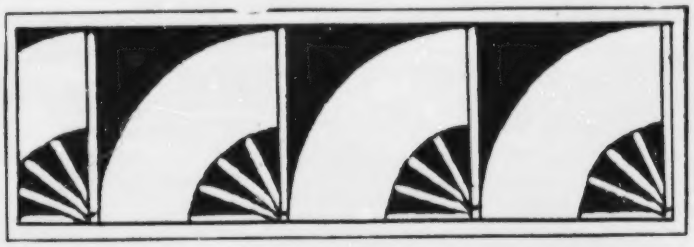
DAY 2

In class:

- Discussion of Homework (p. 34)
- Application to One's Own Perceptions: "My Perceptions of the Japanese" (p. 37)
- Constructing Class Profile of Answers to Survey (p. 35)

Possible Homework:

- Supplementary Activity (pp. 44-60)



OVERVIEW OF SUPPLEMENTARY ACTIVITIES

ACTIVITY #	TYPE OF ACTIVITY	DESCRIPTION
Supplementary Activity #1 (pp. 44-47)	Discussion/Essay	East Meets West in the 20th Century; analyzing Huston Smith's quotation
Supplementary Activity #2 (pp. 48-52)	Harris Poll & Literature Review	Others' Images of Japan and Japanese; conducting a survey using the Harris Poll, analyzing data, performing a literature review
Supplementary Activity #3 (pp. 53-56)	Photo-Essay	How the U.S. Presents Itself to the World--A Case Study of San Francisco (or Other U.S. City); reporting on San Francisco's appeal to Japanese Tourists
Supplementary Activity #4 (pp. 57-60)	Book Report/Play	Silence/The Golden Country; analyzing either a novel or play about the experiences of the first Catholic missionaries in Japan

SUPPLEMENTARY ACTIVITY #1

Discussion/Essay

Introduction

As a follow up to their investigation regarding perceptions of U.S. interaction with the rest of the world, have students discuss or write about the following quotation:

> *"We live in a fantastic century. . . . We hear on all sides that East and West are meeting, but it is an understatement. They are being flung at one another with the force of atoms, the speed of jets, the restlessness of minds impatient to learn of ways that differ from their own. From the perspective of history this may prove to be the most important fact about the twentieth century. When historians look back upon our years they may remember them. . . . as the time in which all peoples of the world first had to take one another seriously."**

The student instructions given on the following page contain questions which serve as a guide for student essays. Students are asked to consider the quotation and discuss the implications of what this author has stated, in an effort to determine the nature of interaction between nations in the present century. After examining elements of world interaction, students will begin to focus on U.S.-Japan interaction of the twentieth century. They will be asked to conduct a home survey of ways in which Japan touches their lives, as well as conduct library research on the nature of U.S.-Japan trade.

Helpful Hints

You may wish to alert the librarian to the types of materials students will be looking for--e.g., trade statistics, reports, etc. One suggestion is to contact either official organizations concerned with Japanese-American relations, private organizations which might publish statistics, brochures, etc., or even companies which conduct business with Japan. The Consulate of Japan distributes a booklet entitled JAPAN TODAY which is available free of charge upon request.

---

*Quotation by Huston Smith, in Trans-Cultural Study Guide by Volunteers in Asia; Copyright (c) 1975;1977;1978. Youth for Understanding edition, April, 1978 (p. 126).

SUPPLEMENTARY ACTIVITY #1

Discussion/Essay

In this unit we have examined mutual images that Japanese and Americans have held of each other from the mid-16th century to the present. As a follow-up to our inquiry into perceptions, let us examine a modern day author's view regarding interaction between East and West:

> *"We live in a fantastic century. . . . We hear on all sides that East and West are meeting, but it is an understatement. They are being flung at one another with the force of atoms, the speed of jets, the restlessness of minds impatient to learn of ways that differ from their own. From the perspective of history this may prove to be the most important fact about the twentieth century. When historians look back upon our years they may remember them. . . . as the time in which all peoples of the world first had to take one another seriously."**

Before writing your essay, examine the quotation carefully. Either answer the following questions concerning the author's meaning individually, or discuss the answers with your classmates, according to your teacher's instructions.

What are your reactions to the statement? _____

_____

Do you agree with the author? _____

_____

What 20th century forces are bringing the world closer together?

_____

What forces currently operate to keep countries apart? _____

_____

Are any of these forces (either those which bring the world together or those which keep nations apart) unique to the twentieth century? If so, which ones? Which of these forces are similar to forces which operated during the historical period in our case study (mid-16th to mid-19th centuries)? _____

_____

_____

_____

_____

*Quotation by Huston Smith, in Trans-Cultural Study Guide by Volunteers in Asia; Copyright (c) 1975;1977;1978. Youth for Understanding edition, April, 1978, (p. 126).

Now, let's look at how the U.S. and Japan specifically interact in the present age:

What uniquely 20th century forces bring Japan and the U.S. closer together? _____

_____

Are there any particular forces in the twentieth century which keep Japan and the U.S. apart? _____

_____

List the ways in which the U.S. is linked to or influenced by Japan:

1. _____ 4. _____

2. _____ 5. _____

3. _____ 6. _____

How does Japan touch <u>your</u> life on a daily basis? Begin by conducting a survey of products in your home (garage included!) which are from Japan. How many products are from Japan? What products are they? What contribution do these products make to your lifestyle? Could you (a) get by without them; or (b) substitute other products?

# of products from Japan _____; List of products: _____

_____

_____

Contribution to lifestyle: _____

_____

Substitute: Yes ___ No ___ Get by without them: Yes ___ No ___

* *

<u>The nature of U.S.-Japan trade</u>: Did you know that Japan is the second largest customer of U.S. goods? (Only Canada buys more U.S. goods than Japan.) On the other hand, we are Japan's biggest customer. Conduct some library research on the nature of Japanese-American trade.

What are the top 5 products we <u>buy from</u> Japan? 1. _____

2. _____ 3. _____ 4. _____ 5. _____

What do we <u>sell to</u> Japan? _____

_____

What is the volume of trade between the U.S. and Japan?

_____

Given all of the information which you have discussed and collected, you are now ready to write an essay on what would happen to the U.S. if suddenly all of our ties were severed with Japan. Make sure that your essay is complete, including all of the following:

I. The Nature of World Interaction in the 20th Century

- A. Forces operating to bring countries together
- B. Forces keeping countries apart
- C. Comments on Huston Smith's view
- D. Your view of the situation

II. The Nature of U.S.-Japan Interaction in the 20th Century

- A. Forces bringing the two countries together
- B. Forces keeping the U.S. and Japan apart
- C. Ways in which U.S. and Japan are linked
  1. Trade
     a. information on trade in general
     b. results of home survey
  2. _____
  3. _____

III. If the U.S. and Japan Broke Their Ties . . .

- A. _____
- B. _____
- C. _____
- D. _____

IV. Conclusion

SUPPLEMENTARY ACTIVITY #2

Survey

Introduction

In this activity, students will utilize the Lou Harris (Opinion) Poll to survey a sample of Americans on their attitudes about Japan/Japanese. Following the compilation of their own sample, students will compare the results with the overall 1971 results compiled from a larger sample of Americans. Additionally, students will be asked to solicit information concerning participants' sources of information, and then to compare these with information available to the general public. Finally, students will conduct a literature review of periodicals, movies, nightly news programs, etc. to determine the type of information Americans are receiving concerning Japan, and to determine how these information sources might affect popular views of Japan.

The Poll

The opinion consists of five statements concerning Japan/Japanese which people are asked to mark Agree/Disagree; then people are given seven adjectives/phrases and asked to identify the top three (in order) which they feel best describe Japanese.

Checking Sources

Students are instructed to ask survey participants what books, articles, etc. they have read about Japan (recently), or what movies they have seen, etc. Then, in order to determine what is available to the general public, students are instructed to scan the NEW YORK TIMES BEST SELLER LIST of the past year and note any book about Japan. This gives students a chance to see if the books read by survey participants are representative of what the American general public is reading.

Literature Review

Students are given several options for the literature review. You may assign different groups to cover the different assignments, or instruct each student to complete all aspects of the review: (A) popular fiction/non-fiction; (B) periodical review; (C) newspaper survey; and (D) T.V. news report survey.

Reporting Results

In reporting their results, have students consider:

1. What kinds of information are the American people receiving about Japan? From what sources? What is the effect of this information on popular views of Japan?
2. How "representative" is their sample? What observations have students made concerning the "general American public" view of Japan/Japanese?
3. In relating the survey to historical images of Japan, do students feel that the American image of the Japanese is similar to or different from Westerners' views of Japanese in the past (e.g., views found in the Primary Source Readings)?

SUPPLEMENTARY ACTIVITY #2

Survey

(A) Lou Harris Opinion Poll--Gathering Data

In 1971, the Lou Harris Opinion Poll surveyed a sample of Americans concerning their views of Japan/Japanese. Using the poll on the following page, choose 3-5 adults and 3-5 students (not in your class) to serve as participants in your sample. Have them complete the poll as indicated. When they have finished, ask them about the source(s) of their information.

a. On what do they rely for information about Japan?
b. What books, articles, etc. about Japan have they read recently?
c. What movies, T.V. programs have they viewed?

(B) Compiling the Results

Compare the results from your Poll with the overall results reported in 1971 which are provided. In an effort to determine whether the sources your participants mentioned are indicative of what the general American public reads about Japan, scan the NEW YORK TIMES BEST SELLER LIST for the past year, noting any book about Japan. Also, consider the following questions:

1. Do the subjects of the books, articles, movies, etc. mentioned by your participants fall into certain categories (war, natural/nuclear disaster, science fiction, romantic novel, etc.)?
2. Is there one prominent image of Japan/Japanese? Are the most common images positive (favorable) or negative?
3. Is Japan being directly compared to another country by Americans, or is Japan being considered in her own right?
4. What is the basis for most Americans' interest in Japan?

(C) Literature Review

What are the sources of knowledge about Japan that are available to the general public? How do these sources affect popular American attitudes concerning Japan/Japanese? Before we can attempt to answer such questions, we must conduct a review of such sources.

(a) popular fiction/non-fiction:
Make a list of popular fiction and non-fiction books written about Japan, using the NEW YORK TIMES BEST SELLER LIST, examining bookstore displays, book club advertisements, and/or scanning the card catalogue of a public library.

(b) periodical survey:
Scan copies of TIME and NEWSWEEK from the past several months for articles on Japan. Make a list of article titles.

(c) newspaper survey:
Check local and major city newspapers for two weeks, recording all articles on Japan. Also, look for editorial cartoons involving Japan. List article titles, subjects covered, and whether the articles portrayed Japan in a favorable light. (If the NEW YORK TIMES is available, you may wish to survey it as well.)

(d) television news survey:
Watch the local and national news programs for one week, noting any reports involving Japan. List the nature of the subject covered, and the length of time of the report.

Your teacher will either assign you to cover one of the above, or to check all four sources of information on Japan listed. Once you and your classmates have conducted the review, share the information you have gathered. Your teacher will instruct you on how to write up your final report of the Poll and Literature Review, keeping in mind the following questions:

1. What kinds of information are the American people receiving about Japan? How does this affect their views?
2. How "representative" is your sample? What observations have you made concerning the American public's views of Japan/Japanese?
3. How do your results relate to American views of Japanese expressed in the past (e.g., the views expressed by Perry in the excerpts from his diary)?

OPINION POLL

PLEASE CHECK:

Agree	Disagree	
____	____	The Japanese may not agree with us on everything, but we need their friendship in order to maintain peace and stability in the Pacific
____	____	The Japanese have become a really democratic nation since World War II. It is now a peace-loving country and stands on common ground with the U.S.
____	____	The Japanese fell under the control of the military before World War II. The same thing could happen in this country some day.
____	____	Orientals, including the Japanese, are sly and devious--we should never trust them or rely on them as allies.
____	____	Japan, with its present rate of economic growth, will surpass the U.S. in average family income within the next 30 years, and will become a super power.

Rank order the three phrases or adjectives which best describe the Japanese. (Put a 1 before the phrase or adjective which best describes the Japanese, a two before the next best, etc.)

____	serious and diligent	____	polite and reserved
____	sneaky	____	intelligent
____	skilled craftsmen	____	energetic
____	highly competitve		

(LOUIS HARRIS POLL, 1971)

1971 RESULTS OF LOUIS HARRIS POLL

The Japanese may not agree with us on everything, but we need their friendship in order to maintain peace and stability in the Pacific. 85% agree

The Japanese have become a really democratic nation since World War II. It is now a peace-loving country and stands on common ground with the United States. 66% agree

The Japanese fell under the control of the military before World War II. The same thing could happen in this country some day. 54% agree

Orientals, including the Japanese, are sly and devious--we should never trust them or rely on them as allies. 25% agree

Japan, with its present rate of economic growth, will surpass the U.S. in average family income within the next 30 years, and will become a super power. 24% agree

Among the phrases that best describe Japanese people, Americans polled chose the following:

1. skilled craftsmen (46%)
2. energetic (44%)
3. polite and reserved (40%)
4. highly competitive (33%)
5. intelligent (24%)
6. serious and diligent (19%)
7. sneaky (19%)*

*Note, only in a tie for last place do we find the first <u>negative</u> characteristic--"sneaky."

SUPPLEMENTARY ACTIVITY #3

Photo-Essay

Introduction

To a certain extent each country is responsible for the image it presents of itself in advertisements, government statements and policies, and in the kinds of products which are aimed at foreign travellers. It is partly on the basis of this image that others develop their expectations of a country--expectations which are all too often "confirmed" when they visit the country.

In the book Intercultural Encounters with Japan, H. Kato tells of a classic case in which the sources of grossly outdated pictures of Japan found in textbooks of various countries (pictures such as a Japanese farmer drawing a rickshaw, "modern" Japanese wearing clothing of 100 years ago, etc.) were investigated, only to discover that the pictures came from very reputable Japanese sources! (pp. 120-121) Kato concludes that it is "little wonder that an uninformed foreign reader, seeing this, draws in his mind a picture of Japan as inhabited by kimono-clad, charming, beautiful women. This is as true an image of Japan as can be formulated, given that the information has been provided by the Japanese themselves." (p. 122)

Japan is certainly not alone in this regard. Indeed, most countries probably engage in the display of the "exotic," "unique," and "beautiful" aspects in order to attract tourists. The following project addresses itself to the image that America puts forward to the tourist from abroad.

The Assignment

In the instructions to students that follow, they are assigned the task of "reporter"--to investigate what awaits the Japanese (or perhaps other) tourist upon arrival in an American city. The instructions are geared specifically to San Francisco--a world famous city for tourists--but can easily be adapted to other American cities. Students are asked to observe and record (both on paper and with a camera) the kinds of goods displayed and other methods merchants use to attract the tourist business. In San Francisco, students are directed to the financial district (particularly near the 300 block of Sutter and Bush Streets), the area near Union Square, and Fisherman's Wharf.

Reporting the Results

After students have made their observations, have them write their reports, organizing their findings by themes. Have students report their strongest impressions and most surprising discoveries. The slide or picture presentations should be developed to illustrate the themes students have chosen.

Students with good imaginations may wish to narrate their photo-essay from the first person--i.e., from the eyes of a first-time visitor to the United States. Remind students, however, that one cannot be sure the narrative actually speaks from a foreign visitor's point of view; one can only imagine how a Japanese visitor might feel about what s/he sees.

SUPPLEMENTARY ACTIVITY #3

Photo-Essay

Assignment

You are a reporter for a San Francisco newspaper, and your assignment is to write a story on speciality shops for foreign visitors. You are especially looking for those aimed at Japanese tourists and businessmen. Your assignment begins with a trip to at least one of three areas in San Francisco: the financial district (especially around the 300 block of Sutter and Bush), the general vicinity of Union Square, and Fisherman's Wharf.

As you are looking around and recording what you see, try to put yourself in the place of the first-time foreign visitor: What kinds of stores are there? What kinds of goods are they offering? And, at what prices (higher, lower or similar prices to comparable goods at other places)?

What to Take

A good reporter records experiences both on paper and on film. You may even wish to tape record interviews with foreign guests or shop-keepers you meet. Here is your check-off list:

____ camera
____ plenty of film (slide or print)
____ notebook with blank sheets of paper
____ pens (in case one runs out of ink, gets lost, etc.)
____ map of San Francisco area
____ tape recorder, blank tapes (OPTIONAL)

What to Look For

Decide before you go what you want to focus on or find out. Here are a few ideas. Then, record and take pictures of everything you think you might want to use in your story.

1. What products are being displayed for tourists? Are any of the products aimed at tourists of a particular nationality?
2. What foreign language(s), if any, are products advertised in? (If you don't know what the language is, either ask someone, or take a picture of it and research it later.)
3. What is the relative price of various items? That is, does the item cost more than it is worth? Is the price about the same as a comparable product sold elsewhere?
4. Are the products you are investigating things most Americans would be interested in, or are the items purely for foreign visitors?
5. Who are the products aimed at? (tourists, businessmen, children, scholars, etc.)
6. Is the store clerk an American? Does s/he speak a foreign language that would help communicate with the potential buyer? Is the shop owner an American?
7. Are any special services offered to foreigners? For example, is foreign money accepted?

8. Are there many similar shops nearby? If so, how do they compete with each other? (What ways does one store have of making its product more attractive than that of a similar shop?)
9. What items are popular? (For example, toy cable cars, American Indian or Eskimo dolls, turquoise jewelry, T-shirts, etc.)
10. Are the items mostly souvenirs of San Francisco specifically, or America in general? Were all the items made in this country? If not, where were they made?

Things to Do

1. Interview foreign customers (especially Japanese). Ask them about the items they buy--who they're for, why they chose those items, etc.
2. Spend ½ hour outside a souvenir shop and ask people who are about to enter where they are from. Ask permission to accompany a foreign tourist into the store and observe their reactions and purchases. (Be sure to explain your assignment!)
3. Interview several store clerks/owners; find out what the most popular items are in their store; the various nationalities of customers, and any other information they are willing to give.

Writing the Story

Since you have a deadline to meet, you need to work efficiently and organize your material well. Here are a few steps to follow.

a. Decide what most impressed you and/or surprised you.
b. Think up several "themes" concerning your experience--themes which will clue your reader into your discoveries. (For example, did stores feature hand-crafted items or "junk" items such as plastic dolls, "I left my heart in San Francisco" ashtrays, etc.?) USE YOUR STRONGEST/MOST IMPRESSIVE THEME AS THE HEADLINE TO YOUR STORY.
c. Add your feelings/opinions about what you saw.
d. If you conducted any polls or surveys, include the results. (E.g.,"Of the 40 people I questioned going into the _____ shop on _____ Ave., 10 were from _____, 6 from _____,"etc.)
e. If you interviewed either a shop-keeper or tourist, be sure to quote exactly what was said. Remember that this "first person" information makes a story interesting to your readers.
f. Don't forget to research necessary background information to make your story more convincing and enjoyable. For example, you might try going to either the local Chamber of Commerce, the Tourist Information Board, or Travel Agencies to inquire about the following:
    1. How many tourists came to San Francisco last year?
    2. How popular is San Francisco as a tourist/convention city? What major conventions were held here last year?
    3. What countries do tourists come from? Are there more Americans who visit per year, or more foreign tourists?
    4. What do most Americans come to see? What do foreign tourists come to see?
    5. How is San Francisco advertised in guides for tourists and by airlines offering service from abroad?
    6. What percentage of local business is dependent on the tourist trade?

g. Once your pictures/slides have been developed, organize them into a presentation in order to illustrate the "themes" you have chosen to convey. You may either choose to write a narrative or captions for your presentation, or let people draw their own conclusions from the visual images alone.

h. Offer some conclusions about your experience, based on the facts you have uncovered and on your opinion of what you have observed, recorded, and reported. Be sure to comment on the following:

1. What image of America is being sold to foreigners? In your opinion, is the image an accurate one? How might this image affect how other countries think about America?
2. If you were a tourist who came to San Francisco for the first time, what might you write home about the city (on the basis of reactions/impressions you received from tourists you interviewed)? What souvenirs might you have bought?
3. What other aspects of America (or San Francisco) would you want to show to foreign visitors?
4. In regard to the products for sale in shops aimed at tourists, were there any specifically for non-Americans? Is there any harm in selling special things in a special way to visitors from abroad? Do you think there should be government (either local or federal) regulations restricting products aimed at the tourist or regulating how such products are advertised?

Next time you go to a popular tourist attraction--in the U.S. or abroad--be sure to keep in mind what you have learned from your "I Left My Heart (Wallet?) in San Francisco" story!

SUPPLEMENTARY ACTIVITY #4

Book Report/Play

Introduction

Shusaku Endo, a famous Japanese writer and himself a Catholic, has written a powerful novel and play regarding the experiences of early Jesuits in Japan. Both the novel (Silence) and the play (The Golden Country) give the reader a real feeling for the dilemma faced by Japanese Christians and their European priests in the 16th and 17th centuries.

Although they may be difficult for the average high school student, we highly recommend both for the ethical questions they raise concerning contact between cultures and missionary activities around the world. The novel, Silence, was written before the play and perhaps gives a more penetrating analysis of the subject. However, the play, The Golden Country, is based on the novel and is more accessible to the average student.

Availability

Both the novel and the play are available in hardback only from:

Kinokuniya Bookstores of America, Ltd.
1581 Webster Street
San Francisco, California 94115
Telephone: (415) 567-7625

SILENCE by Shusako Endo (Rutland, VT. and Tokyo, Japan: Charles E. Tuttle Company, 1969). ($9.95)

THE GOLDEN COUNTRY, A PLAY ABOUT MARTYRS IN JAPAN by Shusako Endo (Rutland, VT. and Tokyo, Japan: Charles E. Tuttle Company, 1970). ($3.50)

Using the Novel or Play in Your Classroom

Background information has been provided for students on the following pages. Both the historical context and a list of characters in the novel/play is given. References are given for suggested passages if time does not permit students to read the play in its entirety. Three excerpts which are most crucial are: Pages 23-24; pages 53-55; and pages 63-65.

If the novel is to be read, students can report in the style usually used by your class for book reports. Encourage students to consider the questions and topics covered in the handout before writing their report.

Students may either read the play silently, or present a dramatic reading to the class, assigning individual students to the role of each character.

SUPPLEMENTARY ACTIVITY #4

Book Report/Play

The First Missionaries to Japan

As we learned from the slide show, Saint Francis Xavier was the first missionary to Japan in 1549. He was followed by many other European Jesuits who converted as many as 300,000 Japanese to Christianity from the mid 1500's to the 1600's.

At the time of the first missionaries, the central Japanese authority warmly welcomed them. Later leaders, however, drove the priests out of Japan. The following translation of a Japanese document gives you an idea why the Japanese leaders wanted the priests out of their country.

"EXPULSION OF MISSIONARIES, 1587"*

"1. Japan is the country of gods, but has been receiving false teachings from Christian countries. This cannot be tolerated any further.

2. They [missionaries] approach people in provinces and districts to make them their followers, and let them destroy shrines and temples. This is an unheard of outrage. When a vassal receives a province, a district, a village, or another form of fief, he must consider it as a property entrusted to him on a temporary basis. He must follow the laws of this country, and abide by their intent. However, some vassals illegally commend part of their fiefs to the church. This is a culpable offense.

3. The padres, by their special knowledge [in the sciences and medicine], feel that they can at will entice people to become their believers. In so doing they commit the illegal act of destroying the teachings of Buddha prevailing in Japan. These padres cannot be permitted to remain in Japan. They must prepare to leave the country within twenty days of the issuance of this notice. However, the vassals must not make unreasonable demands of the padres, which shall be treated as a culpable offense.

4. The black [Portuguese and Spanish] ships come to Japan to engage in trade. Thus the matter is a separate one. They can continue to engage in trade.

5. Hereafter, anyone who does not hinder the teachings of Buddha whether he be a merchant or not, may come and go freely from Christian countries to Japan.

This is our wish, and so ordered.

Fifteenth year of Tenshō (1587),
sixth month, 19th day."

* From Sources of Japanese History, Volume I by David John Lu. Copyright (c) 1974 by McGraw-Hill, Inc. Used with permission of McGraw-Hill Book Company. (p. 192)

Introduction to the Novel and the Play

Some priests did leave Japan as ordered. Others secretly remained in Japan, or left the country and came back. Those Christians (both Japanese converts and foreign priests) who refused to denounce their faith by stepping on pictures or plaques of Christ, the Virgin Mary, or the cross, were tortured and even killed. The Japanese author Endo Shusaku has written both a novel and a play depicting the situation. Although both the novel (Silence) and the play (The Golden Country) are fictional, the historical events and Father Ferreira, a Portuguese priest, are real.

Below is the list of characters involved in the story, and a brief description of the setting:

Characters:

Norosaku - *Village farmer; Christian*

Ferreira - *Portuguese priest*

Yuki - *Daughter of Village Landowner; Christian*

Hirata - *Official of Bureau of Investigation of Christians*

Tomonaga - *Village Landowner*

Inoue - *Former Christian; Now in charge of the Bureau of Investigation of Christians*

Setting:

Time: *1633*

Place: *Bureau of Investigation of Christians, Nagasaki (where Christians had to appear to answer charges)*

Assignment

Your teacher will give you specific instructions concerning your assignment--either a book report of the novel form Silence, or an oral/written assignment concerning the play The Golden Country.

Before you begin the written assignment or discussion concerning your reading, according to your teacher's instructions, consider the following questions.

Comprehension Check

1. Why did Hirata think European "barbarians" had come to his homeland?
2. Why did Inoue give up Christianity?
3. What did Inoue mean when he called Japan a "mudswamp"?
4. Catholic priests to Japan disagreed with Inoue; they found Japan to be fertile soil for their missionary activities.

Questions for Discussion

5. Based on what you have read of the situation, do you feel that European priests should have been allowed to stay in Japan? Why or why not?
6. From what you have learned, does the manner in which Japan has adopted Western technology since the late 1800's resemble the way in which Christianity was absorbed in Silence or The Golden Country? Would you apply Inoue's term "mudswamp" to modernizing Japan?
7. Is there something "special" or different about religion that would make it harder to export abroad than technology?
8. Can you think of a similar case in American history in which something imported from abroad did not take root?
9. *"East is East and West is West, but never 'twain shall meet"* (R. Kipling). On the basis of what you already know about early contact between Japan and the West, and on the basis of the play or novel (whichever you have read), do you agree or disagree with Kipling's view?

BIBLIOGRAPHY

The following bibliography contains separate lists of resources concerning (1) Japanese history for the time-period covered in the unit; (2) Japanese interaction with the West; and (3) intercultural contact and general issues of perception.

Books suitable for and highly recommended for use in secondary classrooms are indicated by an asterisk (*) in the left margin.

JAPANESE HISTORY

DeBary, William Theodore (Ed.). Sources of Japanese Tradition, Volumes I and II. (New York: Columbia University Press, 1958).

Dunn Charles J. Everyday Life in Traditional Japan. (Rutland, VT. and Tokyo, Japan: Charles E. Tuttle Co., 1972).

Duus, Peter. Feudalism in Japan. (New York: Alfred A. Knopf, 1969; 1976).

* Hane, Mikiso. A Culture in Transition, Japan. (Chicago, IL: Follett Publishing Company, 1973).

* Howes, John F. Tradition in Transition, The Modernization of Japan. (New York: Macmillan Publishing Company, Inc., 1975).

* Leonard, Jonathan N. Early Japan. (New York: Time-Life Books, 1968). (Part of Great Ages of Man series)

Lu, David John. Sources of Japanese History, Volumes I and II. (New York: McGraw-Hill Book Company, 1974).

* Minear, Richard (Ed.). Through Japanese Eyes, Volumes I and II. (New York: Holt, Rinehart, and Winston, 1974). (Excellent lesson plans to accompany the text are also available.)

* Smith, Bradley. Japan: A History in Art. (New York: Simon and Schuster, 1964).

EAST MEETS WEST

Bird, Isabella L. Unbeaten Tracks in Japan. (Rutland, VT. and Tokyo, Japan: Charles E. Tuttle Company, 1973). (Originally published in 1880)

* Cooper, Michael. They Came to Japan, An Anthology of European Reports on Japan, 1543-1640. (Berkeley: University of California Press, 1965).

* Endo, Shusaku. Silence (Chinmoku). (Rutland, VT and Tokyo, Japan: Charles E. Tuttle Company, 1969).

* Endo, Shusaku. The Golden Country, A Play About Martyrs in Japan. (Rutland, VT and Tokyo, Japan: Charles E. Tuttle Company, 1970).

Kamei, Shunsuke. "Japanese See America: A Century of Firsthand Impressions," in The Japan Interpreter, Volume 11, Spring 1976 (pp. 6-36).

Keene, Donald. The Japanese Discovery of Europe, 1720-1830. (Stanford, CA: Stanford University Press, 1952; 1969).

Pineau, Roger (Ed.). The Japan Expedition, 1852-1854, The Personal Journal of Matthew C. Perry. (Washington, D.C.: The Smithsonian Institution Press, 1968).

Roberts, John G. Black Ships and Rising Sun, The Opening of Japan to the West. (New York: Julian Messner--a division of Simon & Schuster, Inc., 1971).

* Weitzman, David. L. East Meets West. (San Francisco, CA: Field Educational Publications, Inc., 1969). (Highly recommended for classroom use)

MUTUAL IMAGES/INTERCULTURAL CONTACT

Condon, John C. and Saito, Mitsuko (Eds.). Intercultural Encounters with Japan; Communication--Contact and Conflict. (Tokyo, Japan: The Simul Press, 1974).

Iriye, Akira (Ed.). Mutual Images, Essays in American-Japanese Relations. (Cambridge, MA: Harvard University Press, 1975).

Johnson, Sheila K. American Attitudes Toward Japan, 1941-1975. (Washington, D.C.: American Enterprise Institute for Public Policy Research, 1975).

* Reischauer, Edwin O. The Japanese. (Cambridge, MA: Harvard University Press, 1977).

* Smith, Gary and Otero, George J., Jr. Images of China. (Denver, Colorado: Center for Teaching International Relations (CTIR), 1977).

APPENDIX A

RELEVANT TERMS AND DEFINITIONS

(1) PHYSICAL PERCEPTION

(a) awareness of the elements of the environment through physical sensation, or
(b) physical sensation interpreted in the light of experience

(2) CULTURAL PERCEPTION

applying a particular cultural interpretation to that which is experienced through the senses, based partially on one's own cultural background

(3) OPTICAL ILLUSION

(a) perception of something objectively existing in such a way as to cause misinterpretation of its actual nature; hallucination; a pattern of reversible perspective, or
(b) a misleading image presented to the vision; something that deceives or misleads intellectually

(4) STEREOTYPE

something conforming to a fixed or general pattern, especially a standardized mental picture held in common by members of a group and representing an oversimplified opinion, affective attitude, or uncritical judgement (as of a person, a race, an issue, or an event); a generalization carried too far

(5) GENERALIZATION (in reference to #4)

(a) a general statement, law, principle or proposition, or
(b) the act or process of generalizing (to give a general form to or draw a general conclusion from)

(6) BARBARIAN

(a) a foreigner (used depreciatively by ancient Greeks, Romans, etc., of one outside the pale of their civilization); alien,
(b) a civilized person without culture, or
(c) a human in a rude, uncivilized state

(7) CIVILIZED

(a) having come out of a savage or barbarous state, or
(b) instructed in the customs of civilization; educated; refined

(8) ETHNOCENTRISM (ETHNOCENTRIC)

the feeling that one's group has a style of living, values and patterns of adaptation that are superior to all others; it is often coupled with a general contempt for members of other groups

(9) FUMIE (hu-me-ā)

religious images, crucifixes, etc. which were trodden upon at census time in order to prove that citizens and foreigners were not members of the (illegal) Catholic church

(10) WOODBLOCK PRINT

a Japanese art form/technique in which an image is carved on wood and transferred to paper after colors have been individually applied (Many copies may be made from the original block.)

APPENDIX B

OPTICAL ILLUSIONS

If your students are particularly interested in visual perception and optical illusions, you may want to look at the following sources:

(1) Smith, Gary and George J. Otero Jr. IMAGES OF CHINA (Denver, Colorado: Center for Teaching International Relations (CTIR), 1977); (especially Section I: "Images and Me," pp. 1-25).

(2) PERCEPTIONS/MISPERCEPTIONS: CHINA/U.S.A. (Tarrytown, New York: School Services Department, Schloat Productions, 1975); (Filmstrip/tape cassette series; first filmstrips deal with visual perception).

(3) THE GRAPHIC WORK OF M.C. ESCHER (New York: Meredith Press, 1967). Or, THE GRAPHIC WORK OF M.C. ESCHER (London: Pan/Ballantine, 1972, c1961) (Translated from the Dutch by John E. Brigham).

(4) You may also ask students to create their own optical illusions and try them with each other.

Optical Illusions

Can you see the images of both a young woman and an old lady in this drawing? The way the mind interprets lines determines our perception of the environment. Have some of your friends look at the illustration. What do they "see"?

Figure "A"

Figure "B"

Which Is Bigger?

Our perception of objects and events sometimes differs from reality. Focus on the small figures in the two illustrations. How are they different?

APPENDIX C

COMMODORE PERRY IN JAPAN (CASE STUDY)

The following is from a letter written in 1853 by President Fillmore of the United States to the emperor of Japan.

Great and Good Friend!

I send you this public letter by Commodore Matthew C. Perry. . . . I am desirous that our two countries should trade with each other for the benefit both of Japan and the United States.

We know that the . . . laws of Your Imperial Majesty's government do not allow of foreign trade except with the Dutch. But as the state of the world changes. . . it seems to be wise from time to time to make new laws.

Many of our ships pass every year from California to China, and great numbers of our people hunt for whales near the shores of Japan. It sometimes happens in stormy weather that one of our ships is wrecked on Your Imperial Majesty's shores. In all such cases we ask and expect that our unfortunate people should be treated with kindness. . . .

Our steam ships, in crossing the great ocean, burn a great deal of coal. . . . We wish that our steam ships and other vessels should be allowed to stop in Japan and supply themselves with coal, provisions (food), and water.

We have directed Commodore Perry to beg Your Imperial Majesty's acceptance of a few presents. They are of no great value in themselves, but some of them may show you the kind of articles manufactured in the United States . . . they are intended as tokens of our sincere and respectful friendship. Your good friend,

Millard Fillmore

(Adapted from The Japan Expedition, 1852-1854, Roger Pineau, ed. Reprinted by permission of the Smithsonian Institution.)

A Japanese eyewitness describes the impact of Commodore Perry's arrival in Edo Bay:

No sooner had the "black ships of the evil mein (men)" made their entry into the Bay, than the signal guns were fired, followed by the discharge of rockets (then were seen on the shore companies of soldiers moving from garrison to garrison). The popular excitement in Yedo at the news of a "foreign invasion," was beyond description. The whole city was in an uproar. In all directions were seen mothers flying with children in their arms, and men with mothers on their backs. Rumors of an immediate action, exaggerated each time they were carried from mouth to mouth, added horror to the horror-stricken. The tramp of war-horses, the clatter of armed warriors, the noise of carts, the parade of foremen . . . the shrieks of women, the cries of children . . . made the confusion worse.

(Adapted from The Intercourse Between the United States and Japan: An Historical Sketch, John Hopkins University Studies in History and Political Science, Vol. 8 (Baltimore, 1891).

QUESTIONS FOR CONSIDERATION:

1. Why did President Fillmore want to become friends with Japan?
2. How did the Japanese people react when Commodore Perry's ships fired guns and rockets?
3. Why do you think the Japanese decided to become friends of the United States?

from Kolevzon, The Afro-Asian World, A Cultural Understanding, Allyn & Bacon, Inc., 1978 (p. 113). Reprinted by permission.

APPENDIX D

NOTES ON THE AUTHORS OF PRIMARY SOURCE READINGS

A few brief notes concerning the authors of the excerpts included in the Primary Source Readings may help put their comments in perspective.

READING I: Alessandro Valignano (1539-1606)

An Italian Jesuit who left Europe in 1574 for Asia. He spent a total of five years in Japan and had audiences with two rulers. Valignano believed that missionaries should adapt as much as possible to the country they served.

READING II: St. Francis Xavier (1506-1552)

A Jesuit who was born in Spanish Navarre and educated in Paris. He served the Society of Jesus (Jesuits) in India before going to Japan, and died of fever and exhaustion before reaching China, his next post. Xavier was the first missionary to Japan in 1549 and spent two years there.

READING III: João Rodrigues (1561-1633)

A Portuguese who went to Japan at age 15, & later became a Jesuit there. Rodrigues became so fluent in Japanese that he became the interpreter for the first Tokugawa Shōgun (Ieyasu). He went to Macao after being expelled by Japan in 1610.

READING IV: Commodore Matthew C. Perry (1794-1858)

The American envoy of President Fillmore credited with "opening" Japan to the West in the early 1850's. Nicknamed "Old Bruin," Perry navigated the "Black Ships" into a harbor near Tokyo in 1853 and convinced the Japanese government to consider opening their ports to America. When Perry returned a year later, he co-signed the document which proclaimed formal relations between Japan and the U.S.

Perry's success is felt by some historians to be partly a result of his positive attitude: *It struck me that it was better to have no treaty than one that would in the least compromise the dignity of the American character.* (from Perry's journal)

READING V: Isabella L. Bird (1831-1904)

A British woman who has been called one of the most adventurous women travelers of the 19th century. Besides her journey through the Japanese countryside, Bird also visited Tibet, Canada, Korea, Turkey, and Hawaii. Bird was a pious Christian who believed strongly in the necessity of medical missions in faraway lands. She was also an amateur anthropologist who was very interested in the customs and ways of life of people she met in her travels.